THE

ESSEX HARMONY:

AN

Original Compoſition, in Three and Four Parts.

BY JACOB KIMBALL, Junr. *A. B.*

Author of the "Rural Harmony."

MUSIC'S BRIGHT "INFLUENCE, THRILLING THRO' THE BREAST,
"CAN LULL E'EN RAGING ANGUISH INTO REST,
"AND OFT ITS WILDLY, SWEET-ENCHANTING LAY,
"TO FANCY'S MAGIC HEAV'N STEALS THE RAPT THOUGHT AWAY." *HARRIS.*

Published according to Act of Congreſs.

FROM THE Muſic-Preſs OF H. RANLET, EXETER. N.H.

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1800.

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DEDICATION.

To the Essex Musical Association, founded in 1797.

The following Work is inscribed: with an ardent wish that it may contribute, in some small degree, towards furthering the object of the Society; the ameliorating and refining the Taste for Music in this Country; and that it may have a tendency to increase innocent amusement, as well as to exalt the feelings in public devotion, by their humble servant.

The AUTHOR.

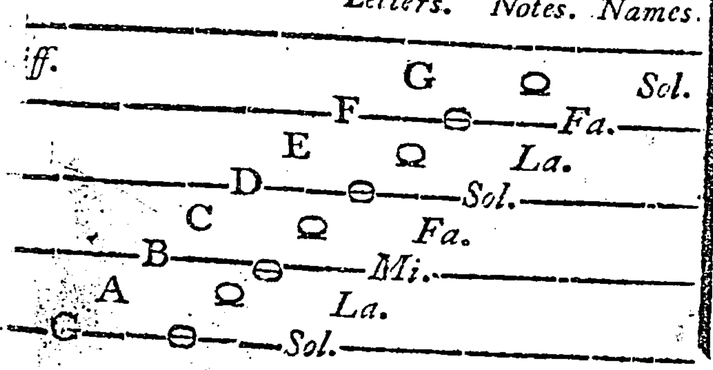
M2116 .K46 case

Topsfield, Oct. 1800.

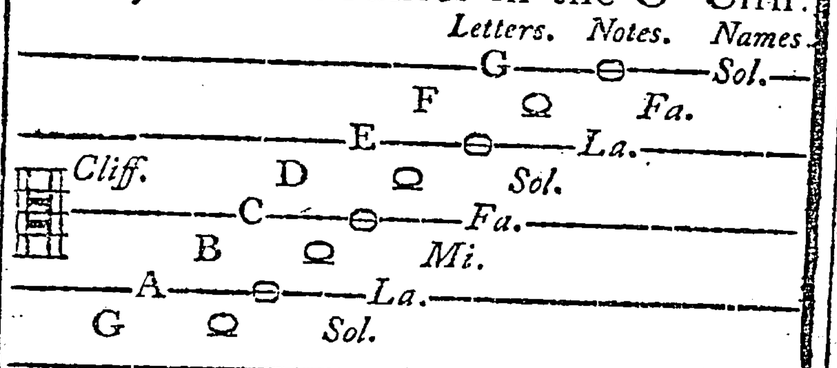
A concise Introduction to the art of Singing.

THE Gamut or Scale of Music is the Lines and Spaces upon which all Music is written. The Gamut in its present state comprises seven original sounds; every eighth being considered the same as the first. Five of the sounds are whole tones and two are semitones. Gamut is divided into three parts in three different cliffs, and marked with the seven first letters of the alphabet in the following ner, viz.

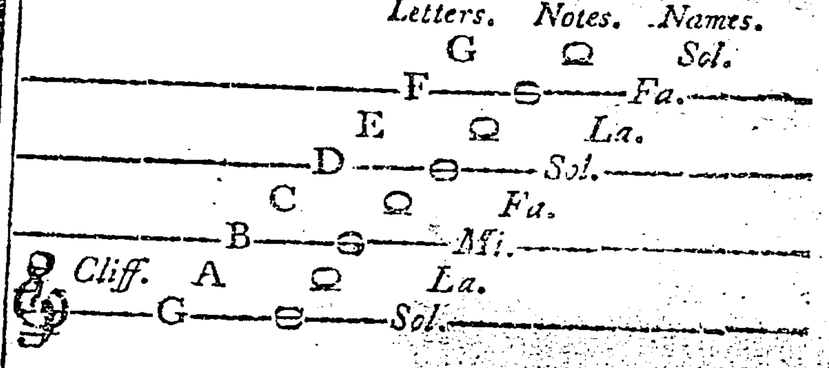
1st. The Bass in the F Cliff.



2dly. The Counter in the C Cliff.



3d. The Tenor or Treble in the G cliff.



The semitones are between B and C or Mi—Fa; and E and F—or La—Fa.

It is considered unnecessary to add any directions in what manner Learners should be taught the Gamut, as every Instructor of Music esumed to have a favorite method of his own.

The note called *Mi*, is the principal or governing note, which renders the following table neceſſary to be well underſtood.

If B be	natural	Mi is on	B.	If F be	ſharp Mi is on F.
If B be	flat	-- -- on	E.	F and C	- - - on C.
B and E	flat	-- -- on	A.	F, C and G	- - - on G.
B, E and A	flat	-- -- on	D.	F, C, G and D	- - - on D.
B, E, A and D	flat	-- -- on	G.	F, C, G, D & A	- - - on A.

The order of the notes above and below the *Mi* is as follows, viz. above it are *fa, ſol, la, fa, ſol, la*; and below it are *la, ſol, fa, ſol, fa*, after which Mi returns, either aſcending or deſcending.

Names and Proportions of the Notes and Reſts.

Semibreve.

Reſt.

The Semibreve is the longeſt note now in uſe: of which all others are only parts: The duration of its ſound and that of all other notes is different in different modes of time.

Minims.

Reſt.

The minim is ſounded half as long as a Semibreve.

Crotchets.

Reſt.

The Crotchet is half as long as the minim; four are equal to a ſemibreve.

Quavers.

Reſt.

The Quaver is half as long as the Crotchet; eight are equal to a ſemibreve.

Semiquavers.

Reſt.

The Semiquaver is half as long as the Quaver; ſixteen are equal to a Semibreve.

Demiſemiquavers.

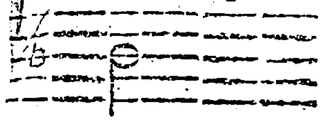
Reſt.

The Demiſemiquaver is half as long as the Semiquaver; thirty-two are equal to a Semibreve.

The Semibreve reſt is uſed as a bar reſt: all the others are of the ſame length with their reſpective notes.

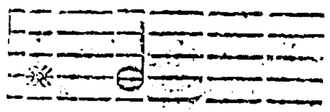
Muſical Characters Explained.

Flat. Examples.



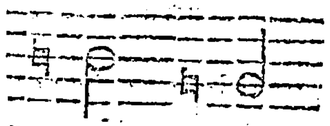
A flat at the beginning of a tune governs the Mi; before a note it ſinks it half a tone.

Sharp.



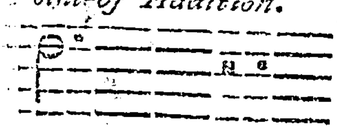
A ſharp alſo governs the Mi; before a note it raiſes it half a tone.

Naturals.

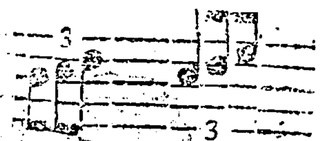


A natural deſtroys the effect both of a flat & ſharp, by reſtoring notes to their proper ſounds.

Point of Addition.

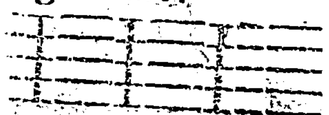


A point of addition, after a note or reſt, makes it half as long again.



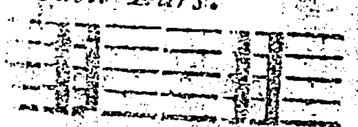
The figure 3, or point of diminution, placed as in the example, reduces the notes to the time of two.

Single Bars.



Single bars divide the notes according to the time of the muſic.

Double Bars.

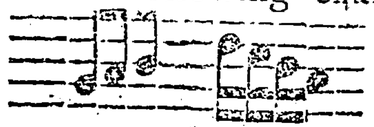


Double bars are placed at the end of ſtrains.

Slurs.

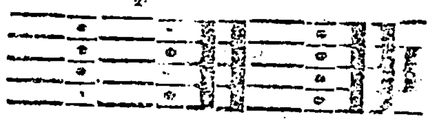


A ſlur is drawn over or under ſuch notes as are ſounded to one ſyllable; but when notes are connected as in the following example, viz.—

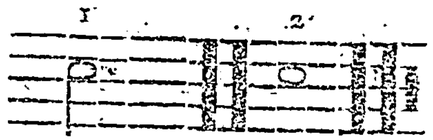


the ſlur is unneceſſary.

Repeat.

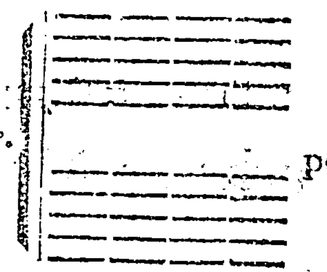


A Repeat is placed at the beginning of that part of a tune which is to be ſung over again. The dots at the end of a tune, or before a double bar, direct the performer back to the repeat.



When a part of a tune is to be repeated, the note or notes under the figure 1 muſt be ſung the firſt time, and under the 2 the ſecond.

Brace.

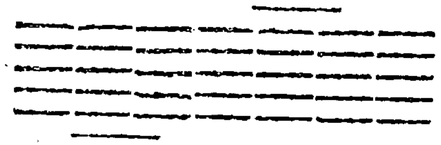


A Brace ſhows how many parts are to be performed together.

Hold.

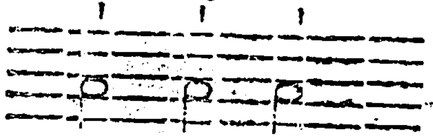
A hold ſhows that the note to which it belongs may be ſung as much longer than its real time as the leader of the performance pleaſes.

Stave.



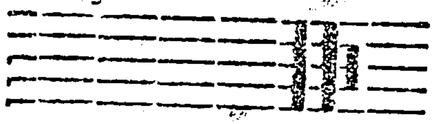
A Stave is the five lines and ſpaces on which muſic is written, and when the notes extend beyond it, the ſhort lines which are added are called ledger lines.

Marks of Diſtinction.



Marks of diſtinction are placed over notes which are to be ſung diſtinctly and with emphaſis.

Cloſe.



A cloſe ſhews the end of a tune.

The Trill, the notes of Tranſition, and the Appogiatura, are conceived to be more eaſily taught by example than precept by any teacher, and therefore are not explained.

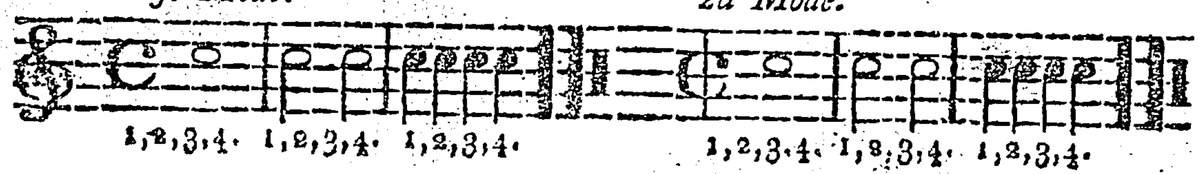
Of Time.

There are three kinds of Time, viz. Common, Treble & Compound.

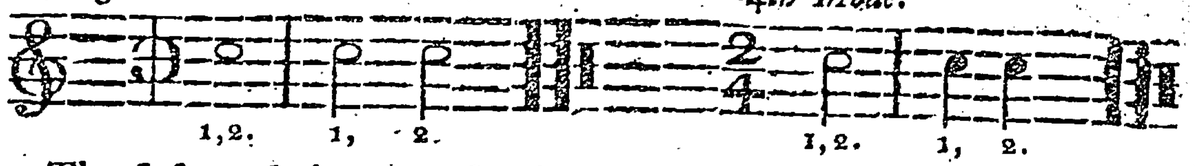
Common Time has four Marks or Modes,

VIZ.

1ſt Mode. *2d Mode.*



3d Mode. *4th Mode.*



The firſt mode has one Semibreve, or other notes and reſts equivalent, in a bar; the bar is performed in four ſeconds, two with the hand down and two with it up.

The ſecond mode contains the ſame notes in a bar; the time is to be meaſured in the ſame manner, but is one quarter faſter.

The third mode alſo contains the ſame notes in a bar, but is performed two ſeconds in a bar, one with the hand down and one with it up.

The fourth mode has only one minim in a bar, or other notes equal thereto, performed one fourth part faſter than the third mode, and beat in the ſame manner.

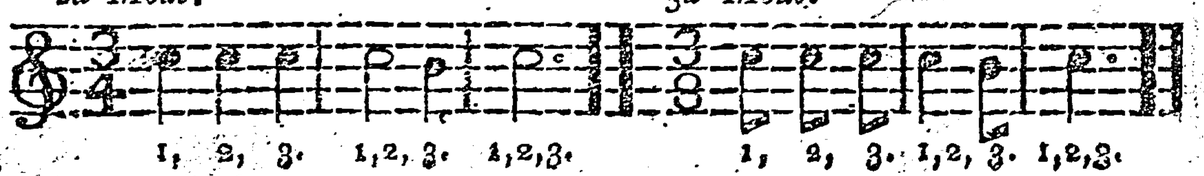
Treble Time

—has three Marks or Modes, viz.—

1ſt Mode.



2d Mode. *3d Mode.*



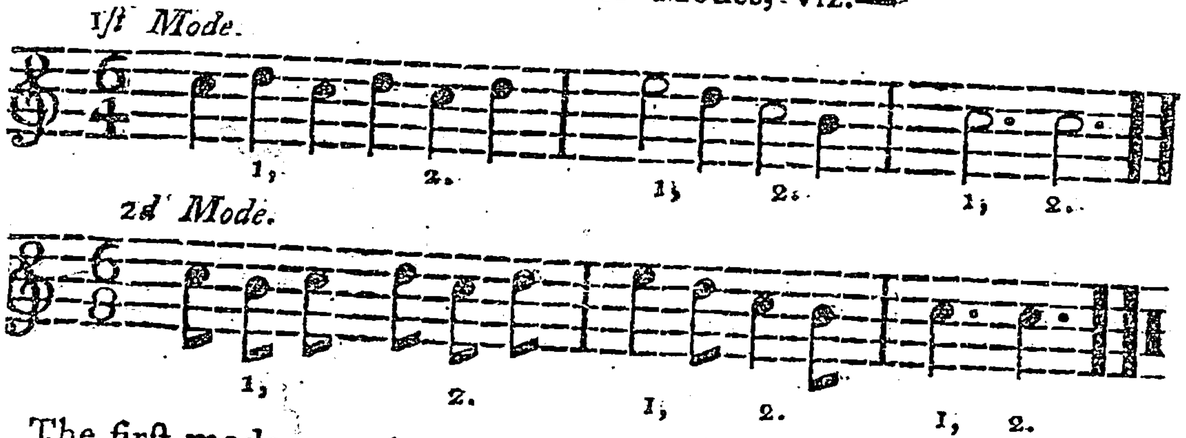
The first mode has three minims in a bar, each minim sounded a second of time; the two first to be sung with the hand down, and the last with it up.

The second mode has three crotchets in a bar; the time is to be measured in the same manner, but one quarter faster than the foregoing mode.

The third mode has three quavers in a bar, the time is to be measured with the hand like both the foregoing, but one quarter faster than the second mode.

Compound Time

—has two Marks or Modes, viz.—



The first mode contains six crotchets in a bar; three of which are to be sounded with the hand down and three with it up, in the time of two seconds.

The second mode has six quavers in a bar, which are to be divided and sung in the same manner as the crotchets in the foregoing mode, only a quarter faster.

What has been said before of the comparative difference of time in the several modes, is only meant to apply when no terms of direction are given; when such terms occur, each mode must be varied strictly according to their meaning.

Of Accent.

Accent is chiefly intended for the Composer, and is designed to shew which parts of the bar are best adapted for emphatical words: And if words are well set, the music will seldom fail to be properly accented. In Common Time, the first and third parts are emphatical; In Treble Time the first part only; and in Compound Time the first and fourth parts, &c. &c.

Of Syncope or Syncopation.

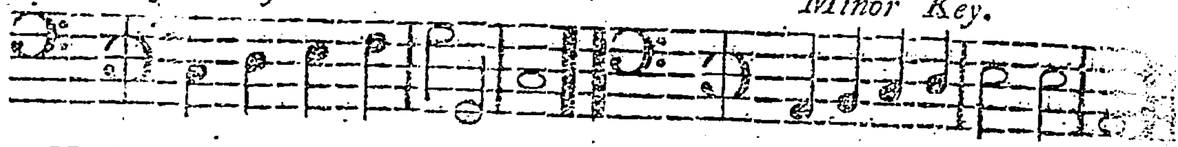
What is meant by the above terms will be easier to be understood by the learner, from his instructor's performing such instances of the same as may occur in the course of his practical lessons, than in any other way; any explanation, therefore, is deemed superfluous.

Of the Keys in Muſic.

There are but two Keys in Muſic, viz. the Major Key, which is cheerful, &c. and the Minor Key, which is mournful, &c. When the Key note (which is conſidered to be the laſt in the baſs) is the note next above the Mi, the muſic is in the Major Key. When the laſt note in the baſs is the note next below the Mi, the muſic is in the Minor Key; The reaſon of which is, that in the former caſe, a third from the Key note will be a greater third, in the latter, it will be a leſs third.

EXAMPLES.

Major Key. *Minor Key.*

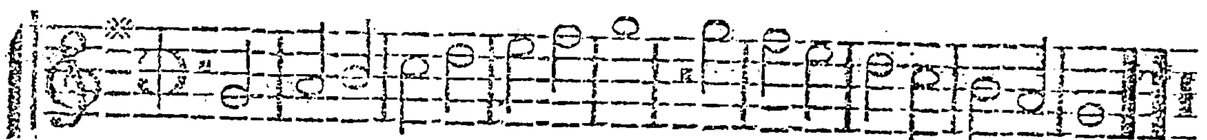


N. B. A greater third contains a ſemitone more than a leſs third.

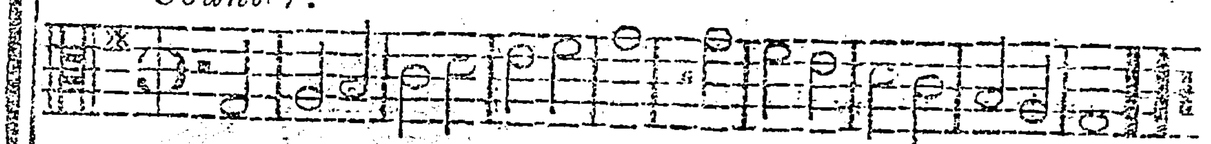
Leſſons for Tuning the Voice.

1ſt. In the Major Key.

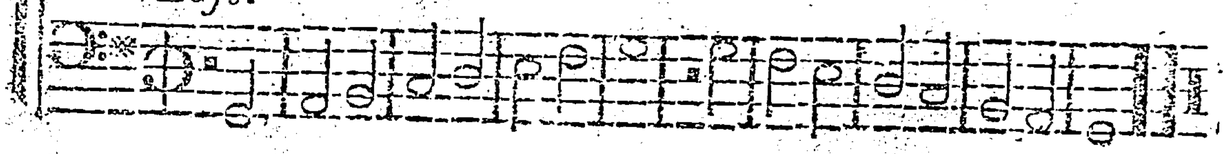
Tenor or Treble.



Counter.

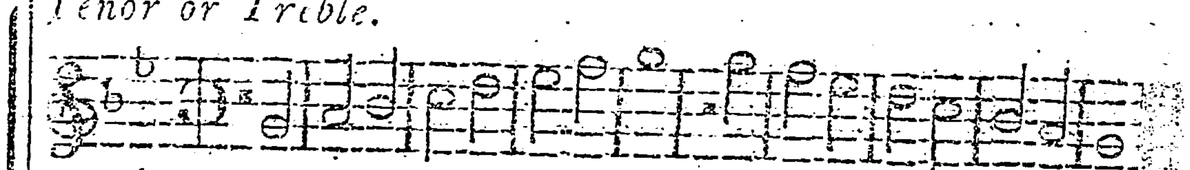


Baſs.

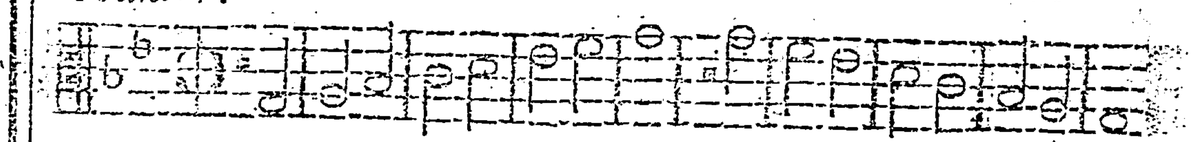


2d. In the Minor Key.

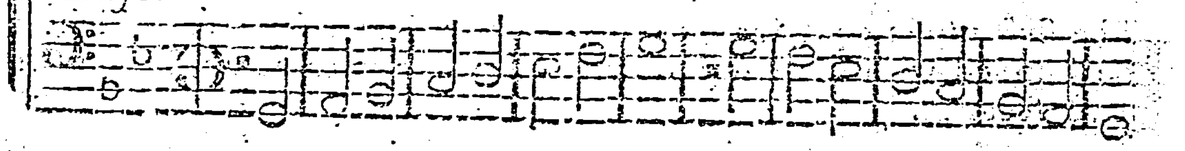
Tenor or Treble.



Counter.



Baſs.



THE

ESSEX HARMONY.

Falmouth. S. M.



Wilton. S. M.

Piano.

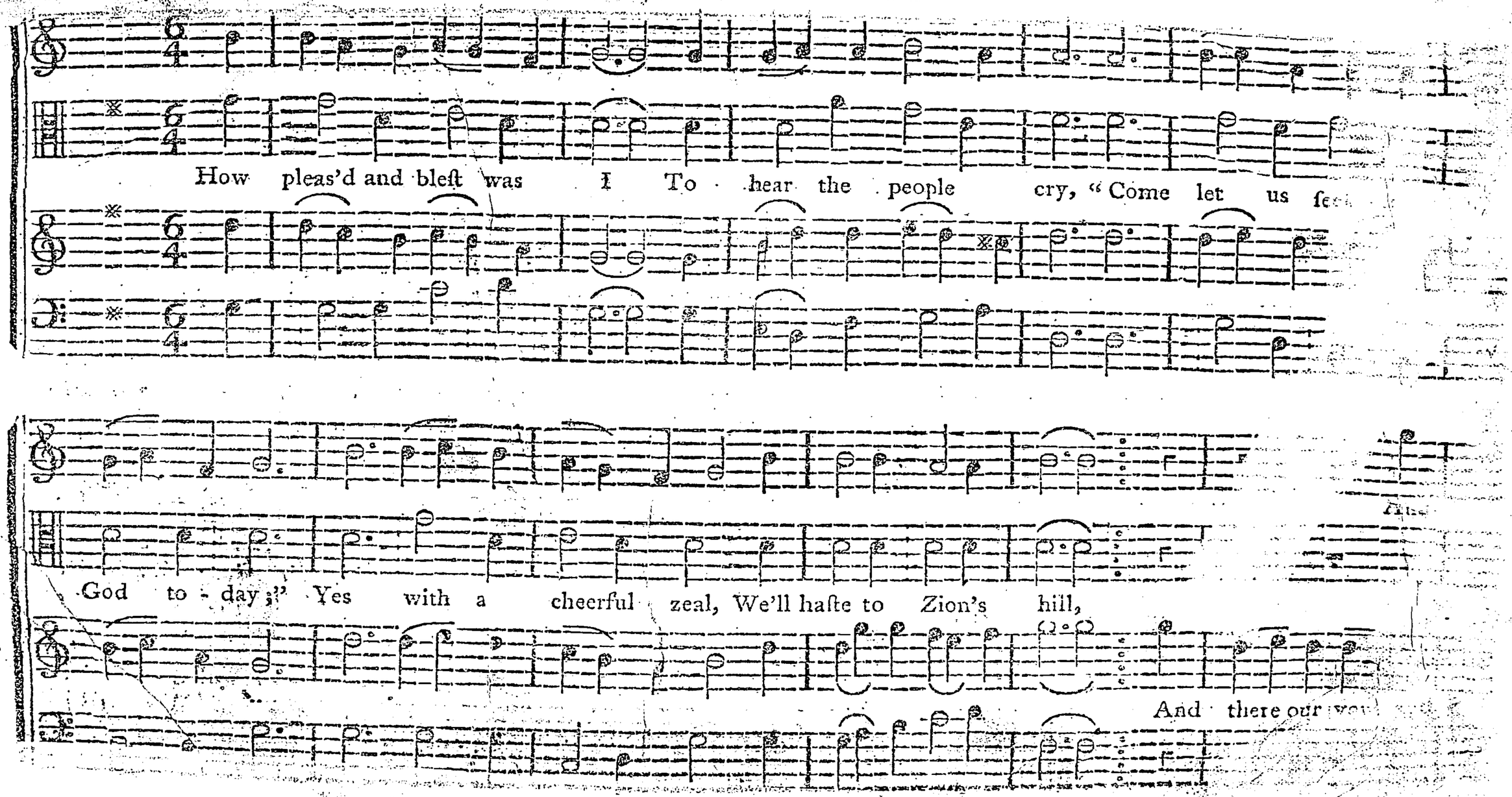
Arise my gracious God, And make the wicked flee; They are but thy chastising rod, To

Forte.

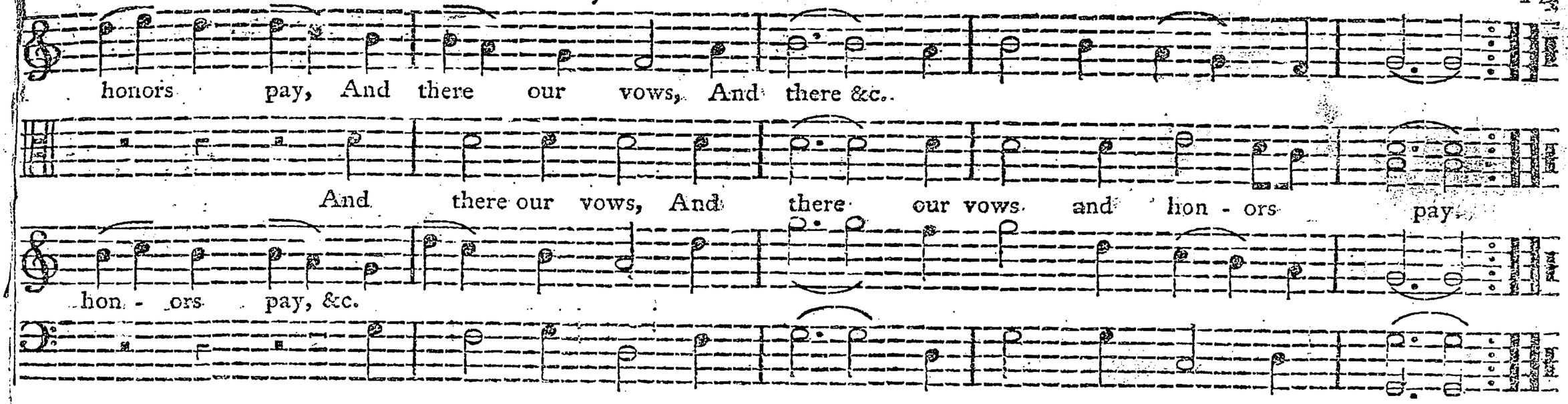
They are but thy chas - tis - ing rod, To drive thy saints to thee. 1 2

drive thy saints to thee,

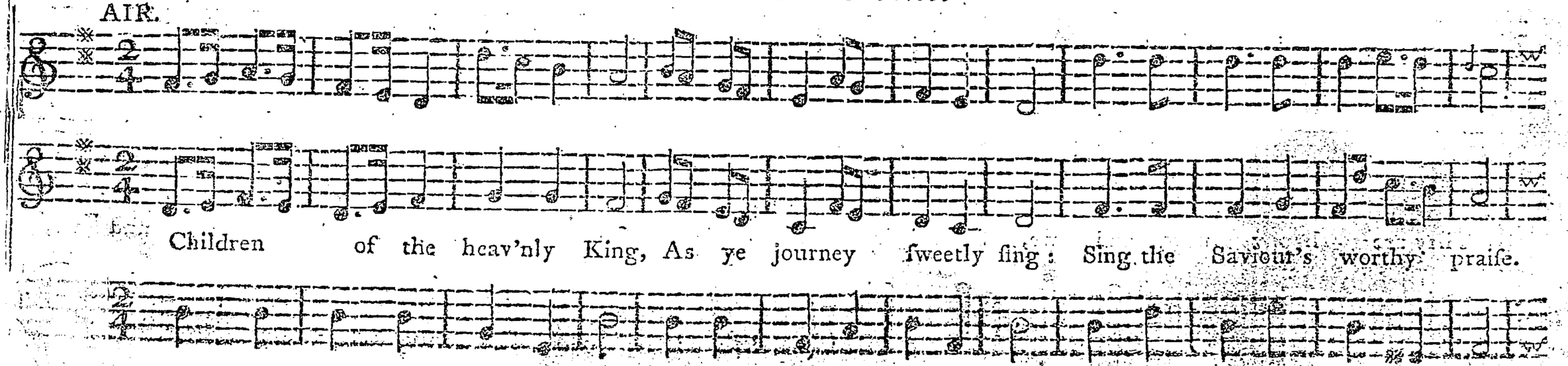

To him who choſe us firſt, before the world began To him who bore the curſe To ſave rebellious man.
To him who form'd our hearts anew Is endleſs praiſe and glory due.
who form'd our hearts anew Is endleſs praiſe and glory due Is endleſs praiſe and glory due.
who form'd &c.
To him who form'd our hearts anew


How pleas'd and bleſt was I To hear the people cry, "Come let us
God to - day;" Yes with a cheerful zeal, We'll haſte to Zion's hill,
And there our

Royalston. *Continued.*

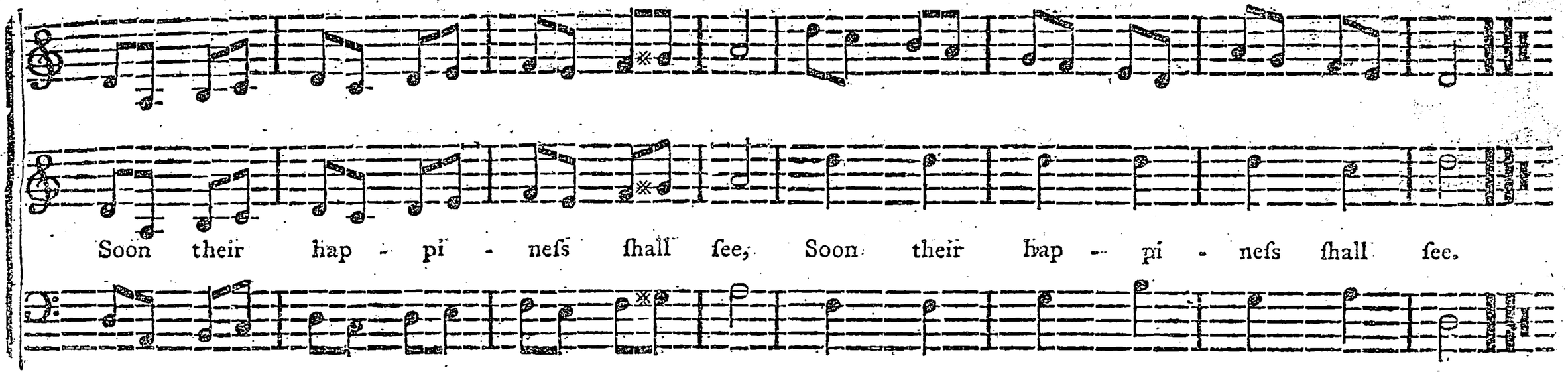


Moravia. *All sevens.*

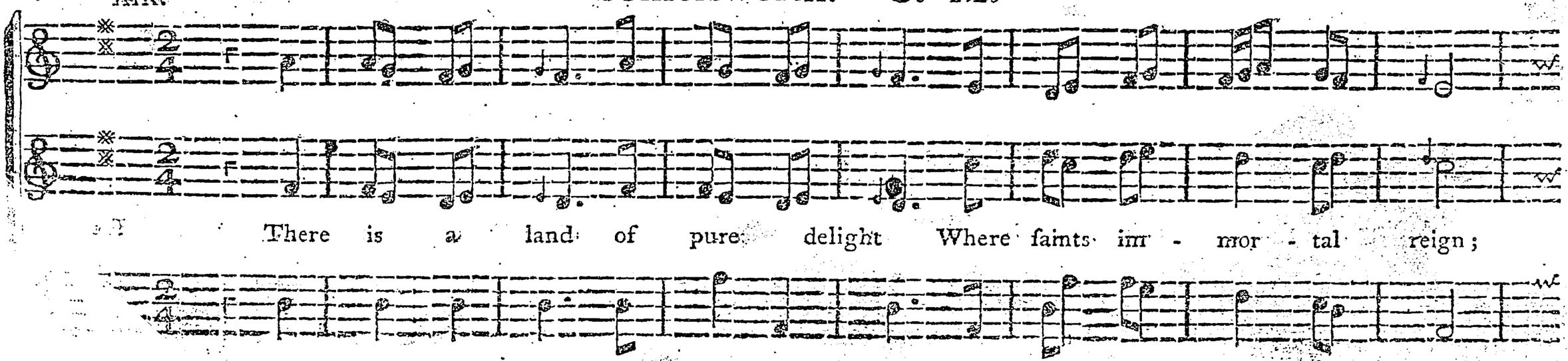


Moravia. *Continued.*





Somersworth. C. M.




In - fin - ite day excludes the night And plea - ſures baniſh pain. There eve - er -
laſting ſpring abides, And nev - er with'ring flow'rs; Death like a narrow ſea

Somersworth. *Continued.*



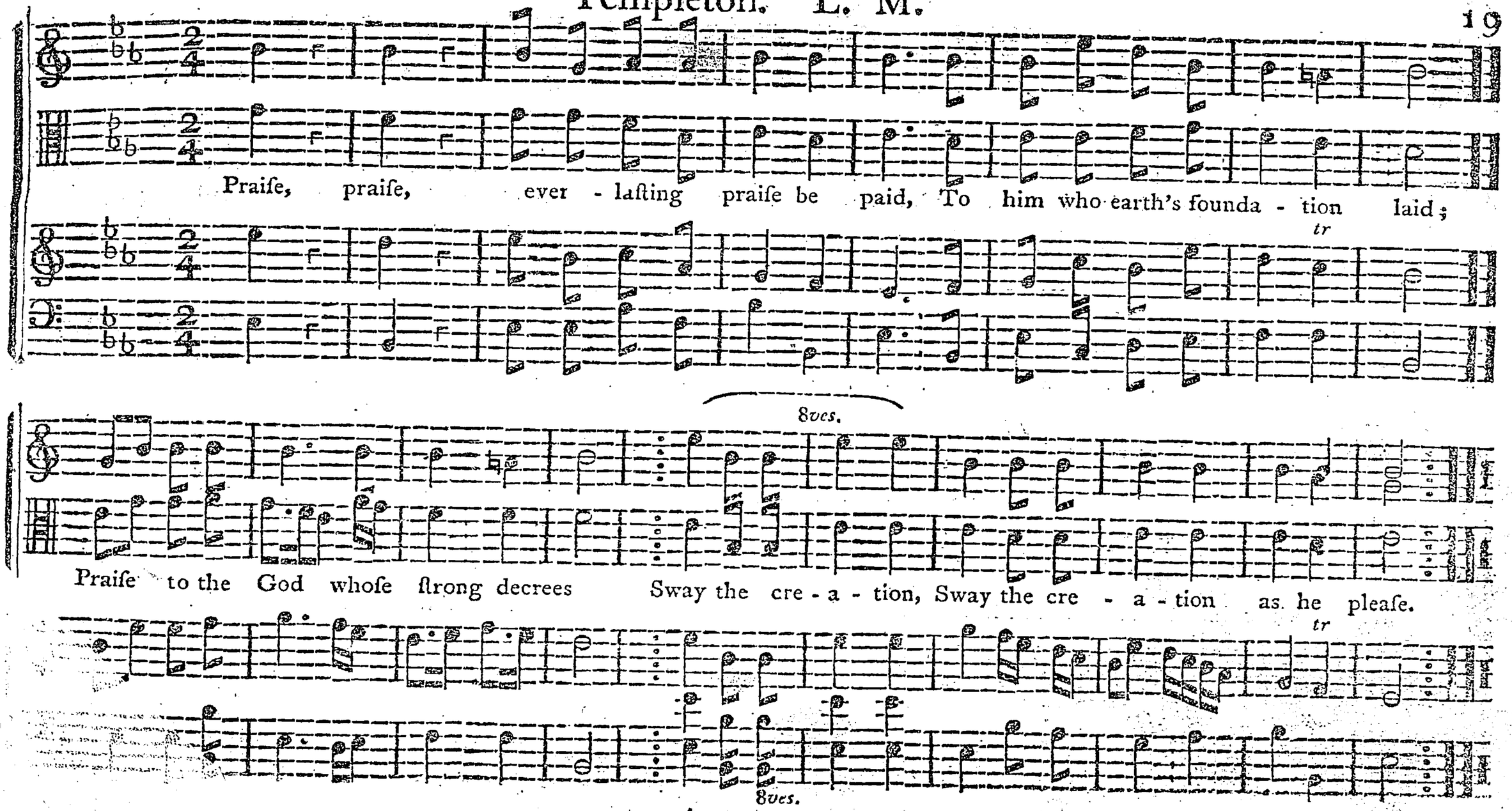
Harvard. *Sevens.*



Harvard. *Continued.*



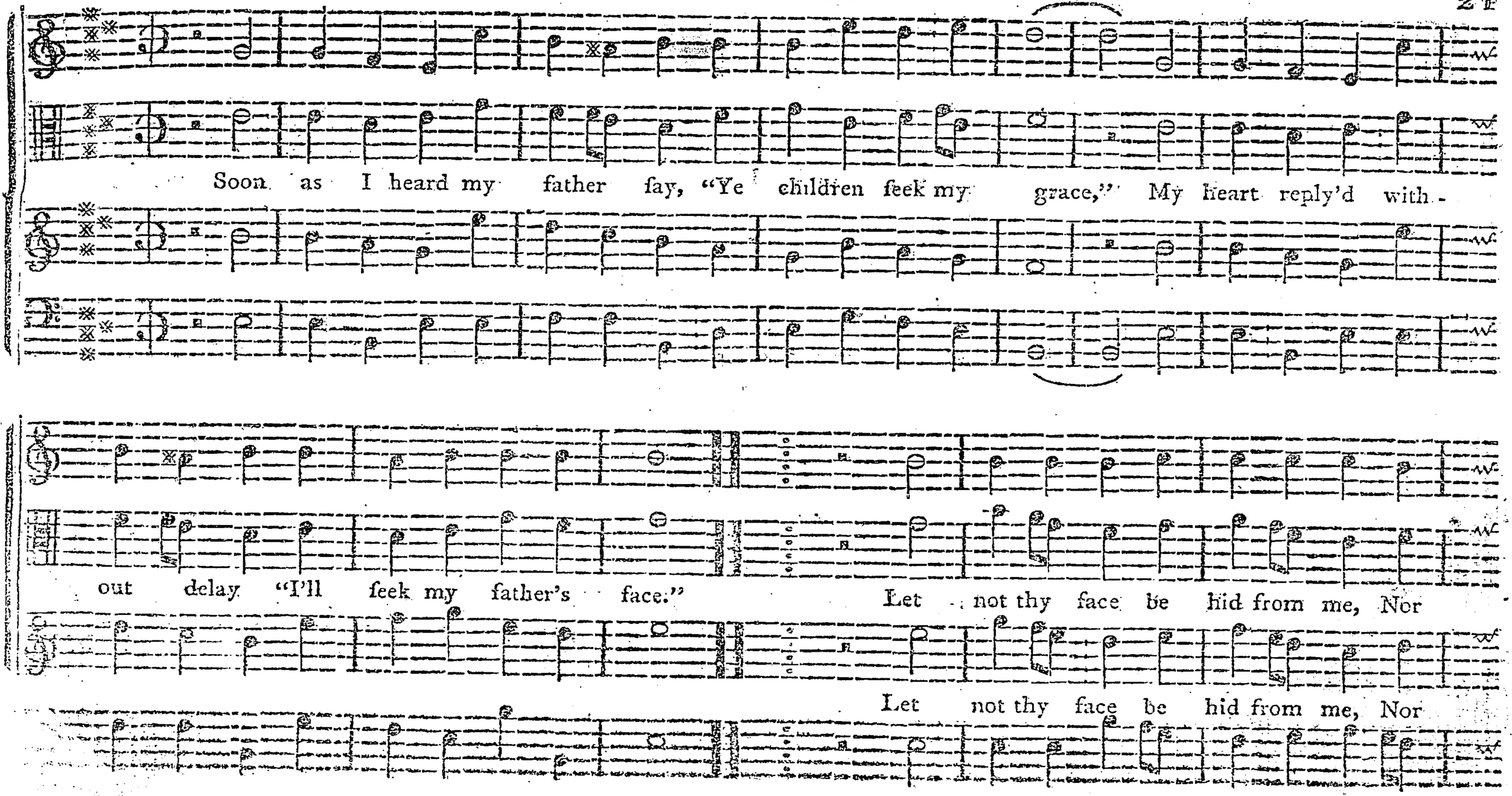
Templeton. L. M.



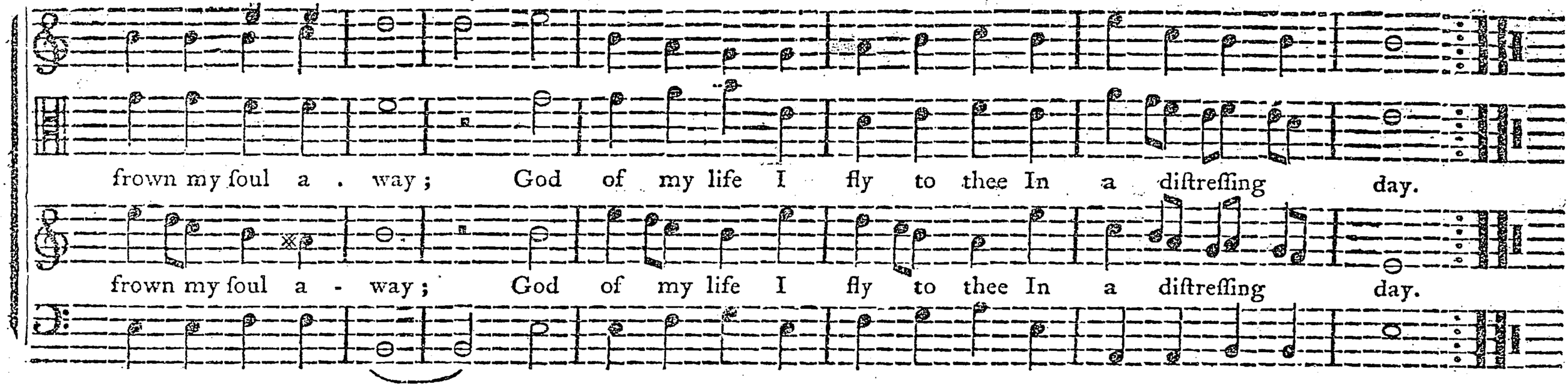
Hamilton. L. M.


He hath diſpers'd his alms abroad, His works are ſtill before his God; His name on earth ſhall long remain,
Forte.
Pia.
1
2
While envious ſinners fret in vain. His name on earth ſhall long remain, While envious ſinners fret in vain.
hr
1
2

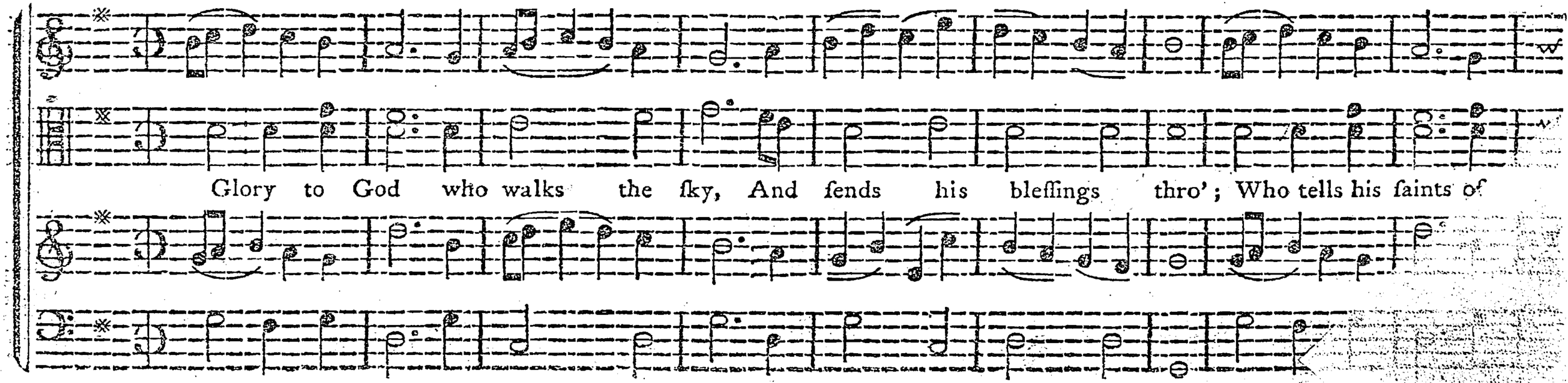
Berwick. C. M.

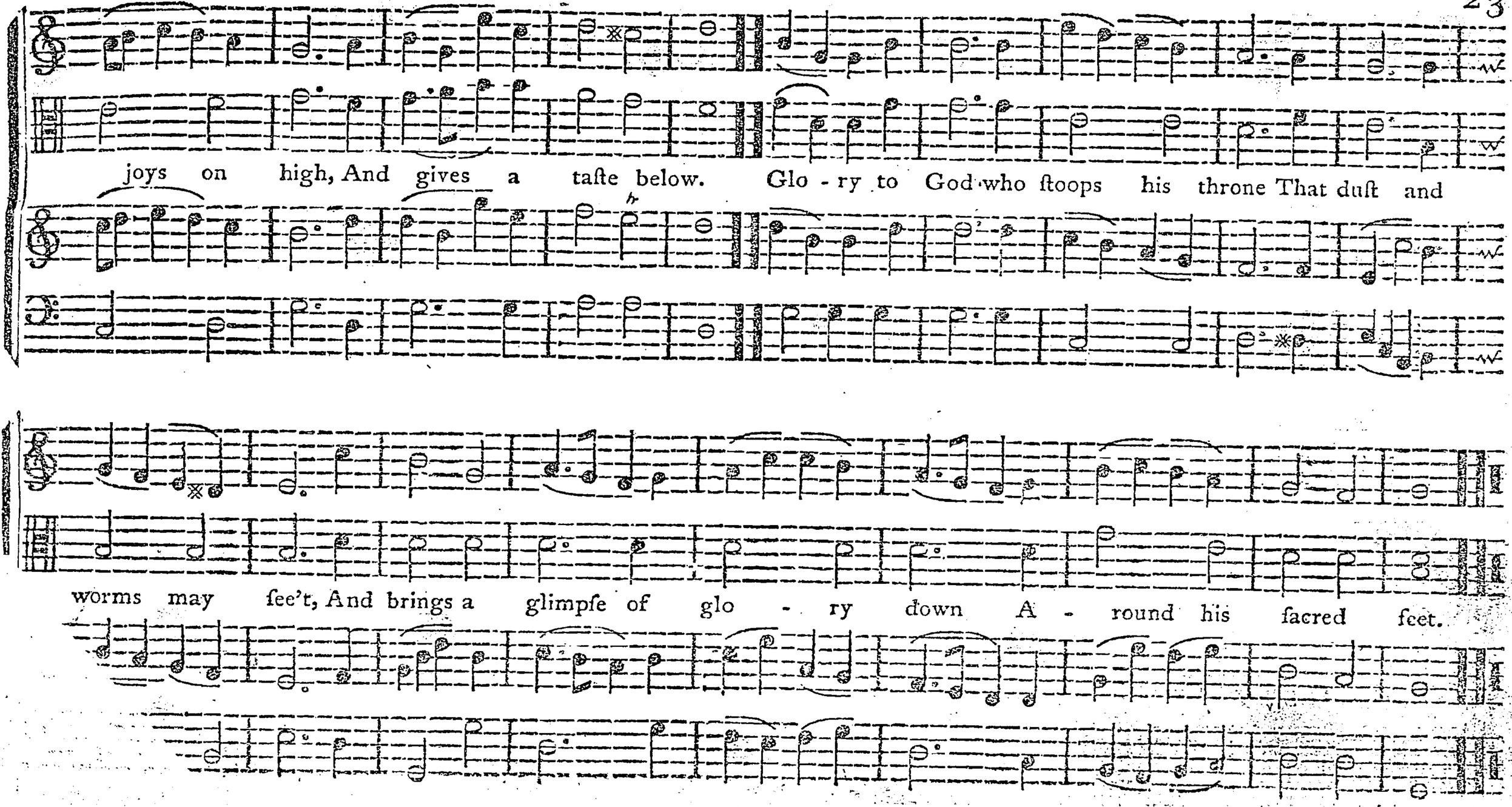

Soon as I heard my father say, "Ye children seek my grace," My heart reply'd with-
out delay "I'll seek my father's face."
Let not thy face be hid from me, Nor
Let not thy face be hid from me, Nor

Berwick. *Continued.*



Concord. C. M.




joys on high, And gives a taſte below. Glo - ry to God who ſtoops his throne That duſt and
worms may ſee't, And brings a glimpſe of glo - ry down A - round his ſacred feet.

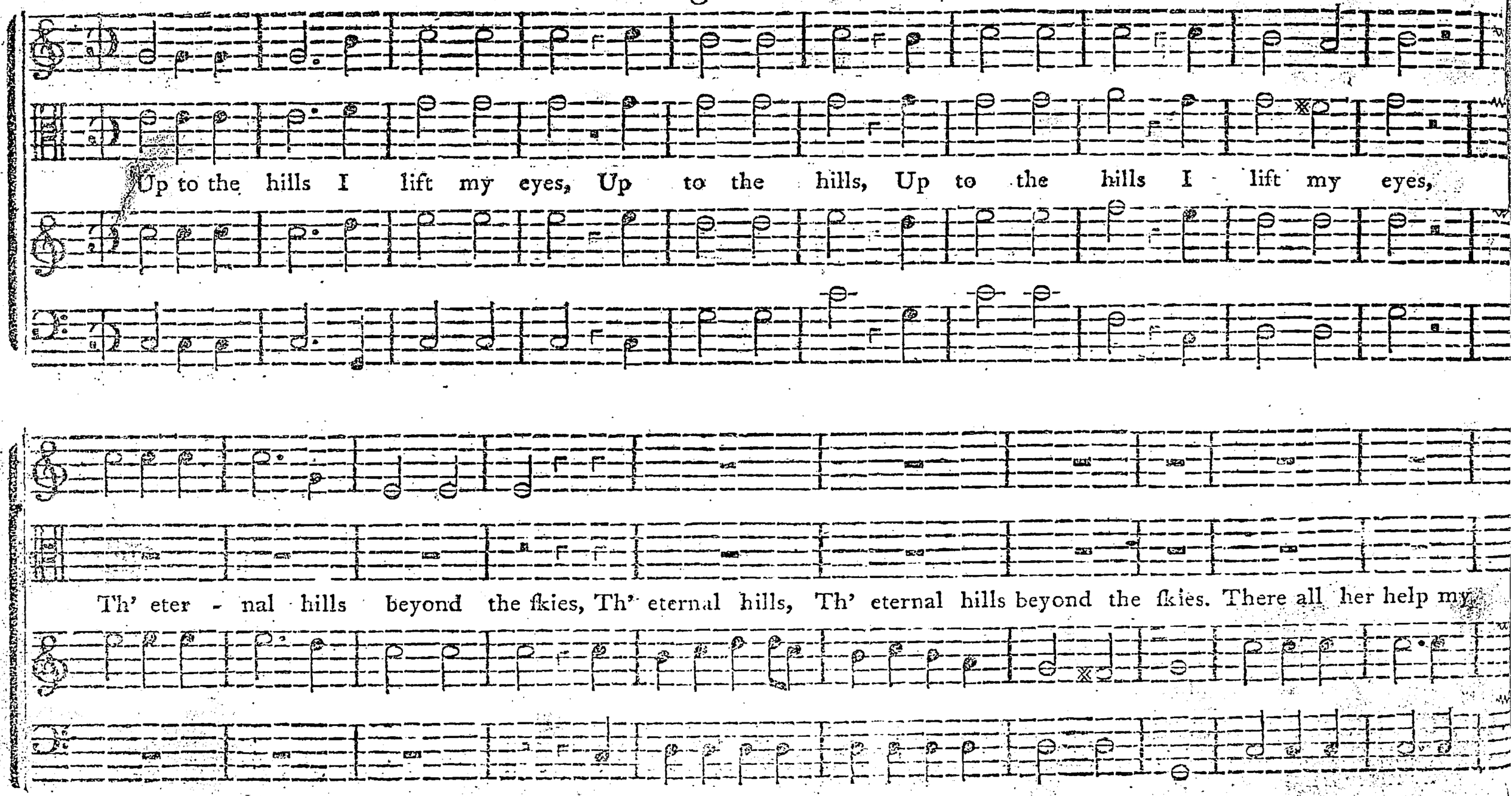
Brentwood. S. M.

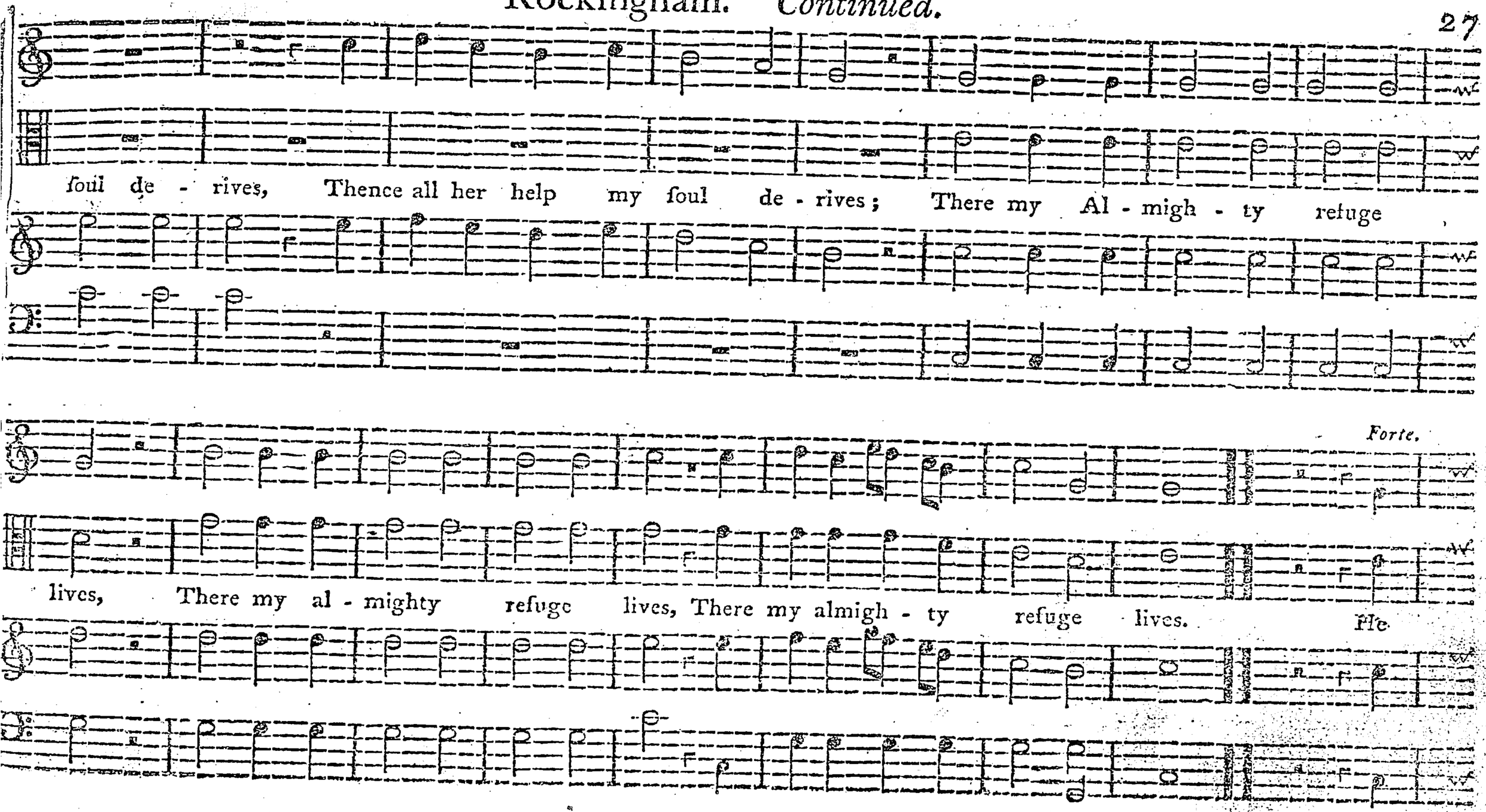


Gorham. C. M.


The hosts of God en - camp around, The dwellings of the just, Deliv'rance he
Deliv'rance he affords to all, De-
Deliv'rance he affords to all, Deliv'rance he, De-
Who on his succour trust, Who on his succour trust.
tr
Who on his succour trust, his succour trust. 1 2
liv'rance he affords to all Who on his succour succour trust, Who on his suc - cour trust. 1 2
liv'rance he affords to all Who on his succour trust.

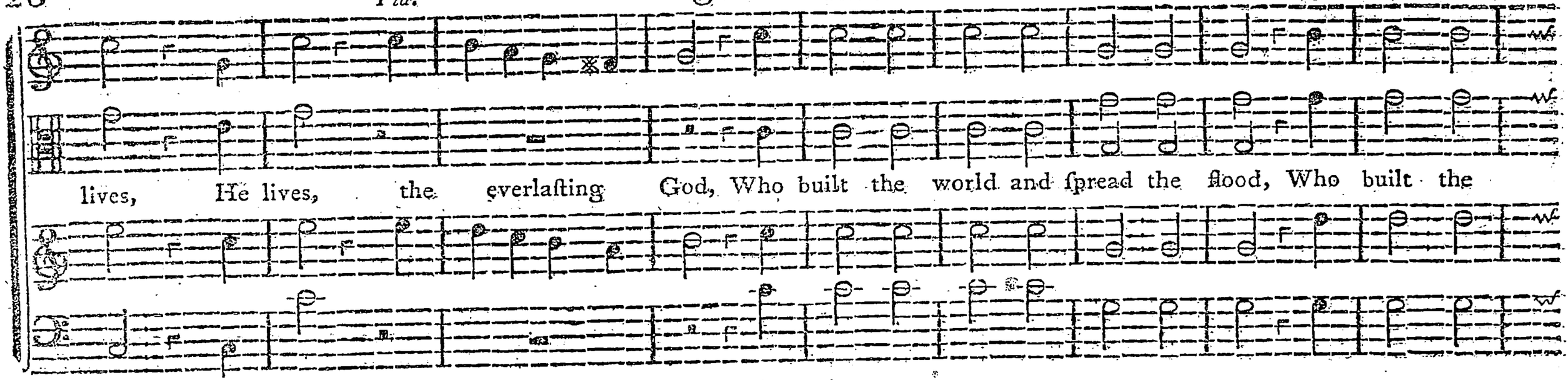
Rockingham. L. M.



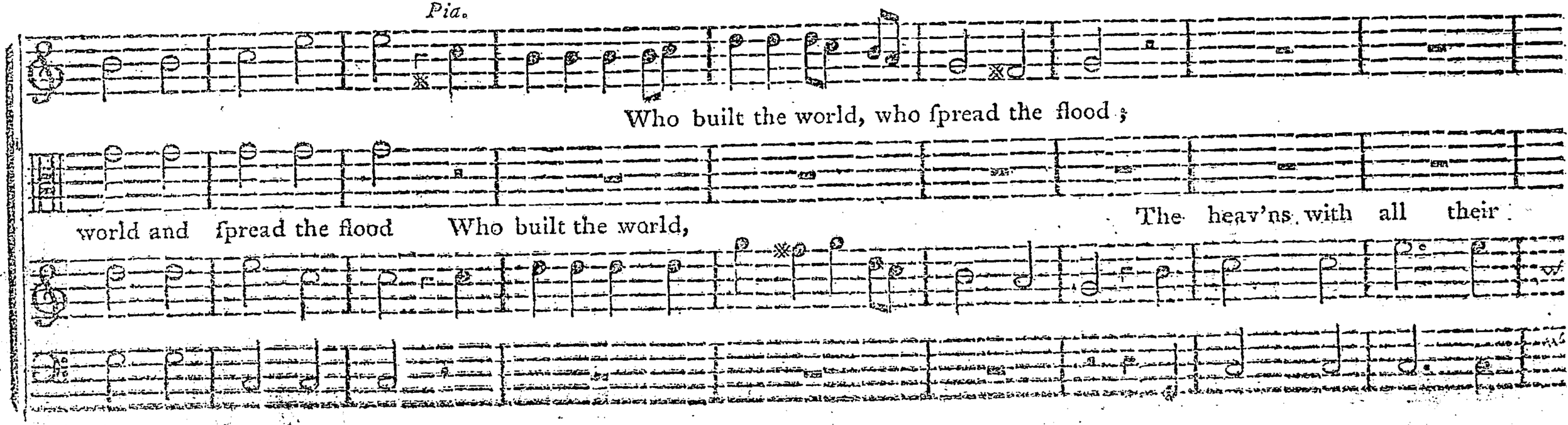

soul de - rives, Thence all her help my soul de - rives; There my Al - migh - ty refuge
Forte.
lives, There my al - mighty refuge lives, There my almigh - ty refuge lives.
He

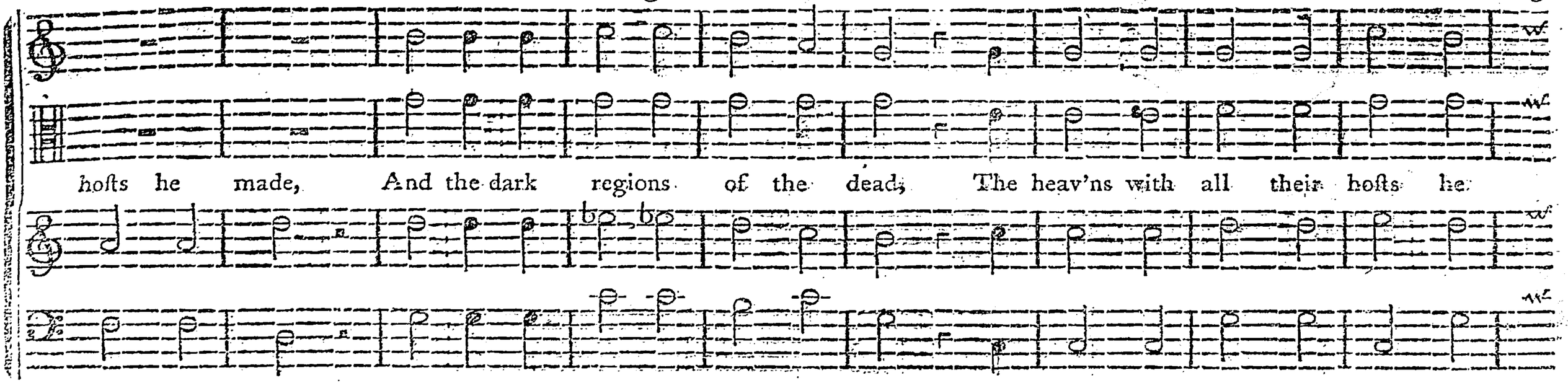
Rockingham. *Continued.*

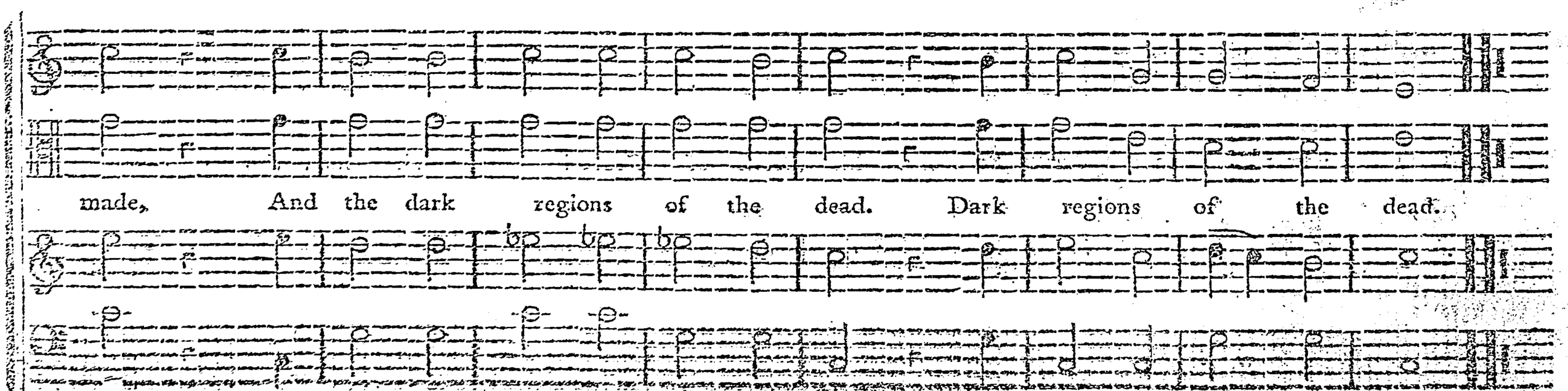
Pia. *Forte.*



Pia.




hosts he made, And the dark regions of the dead; The heav'ns with all their hosts he


made, And the dark regions of the dead. Dark regions of the dead.

Mansfield. C. M.

AIR



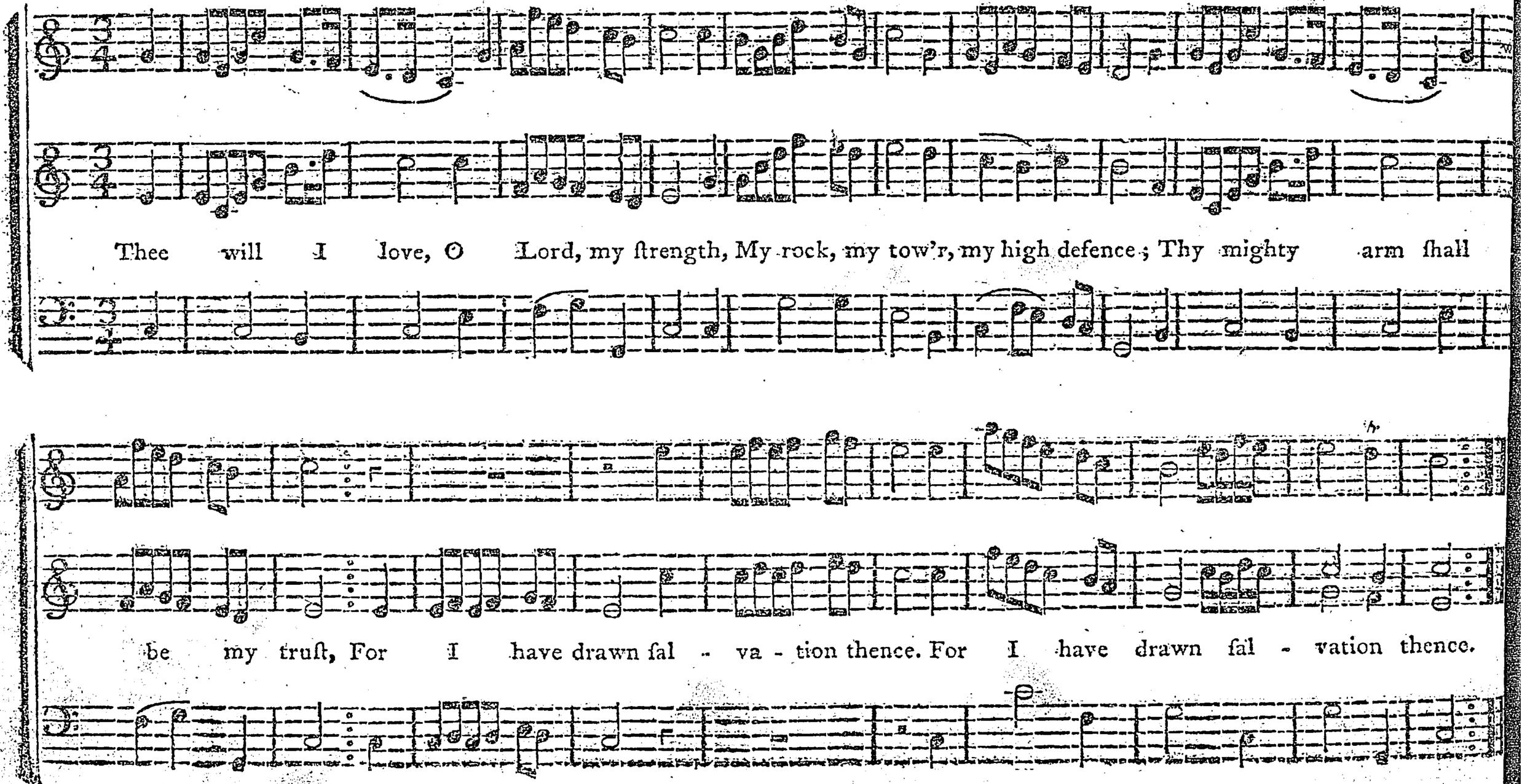
tr *Piano.* *Forte.*

pious ways, And works with righteous hands, Who truſts his Maker's prom - iſes, And follows his commands. Who

F F.

truſts his Maker's promi - ſes, Who truſts his Maker's promi - ſes, And follows his commands.

Newton. C. M.


Thee will I love, O Lord, my ſtrength, My rock, my tow'r, my high defence; Thy mighty arm ſhall
be my truſt, For I have drawn ſal - va - tion thence. For I have drawn ſal - vation thence.

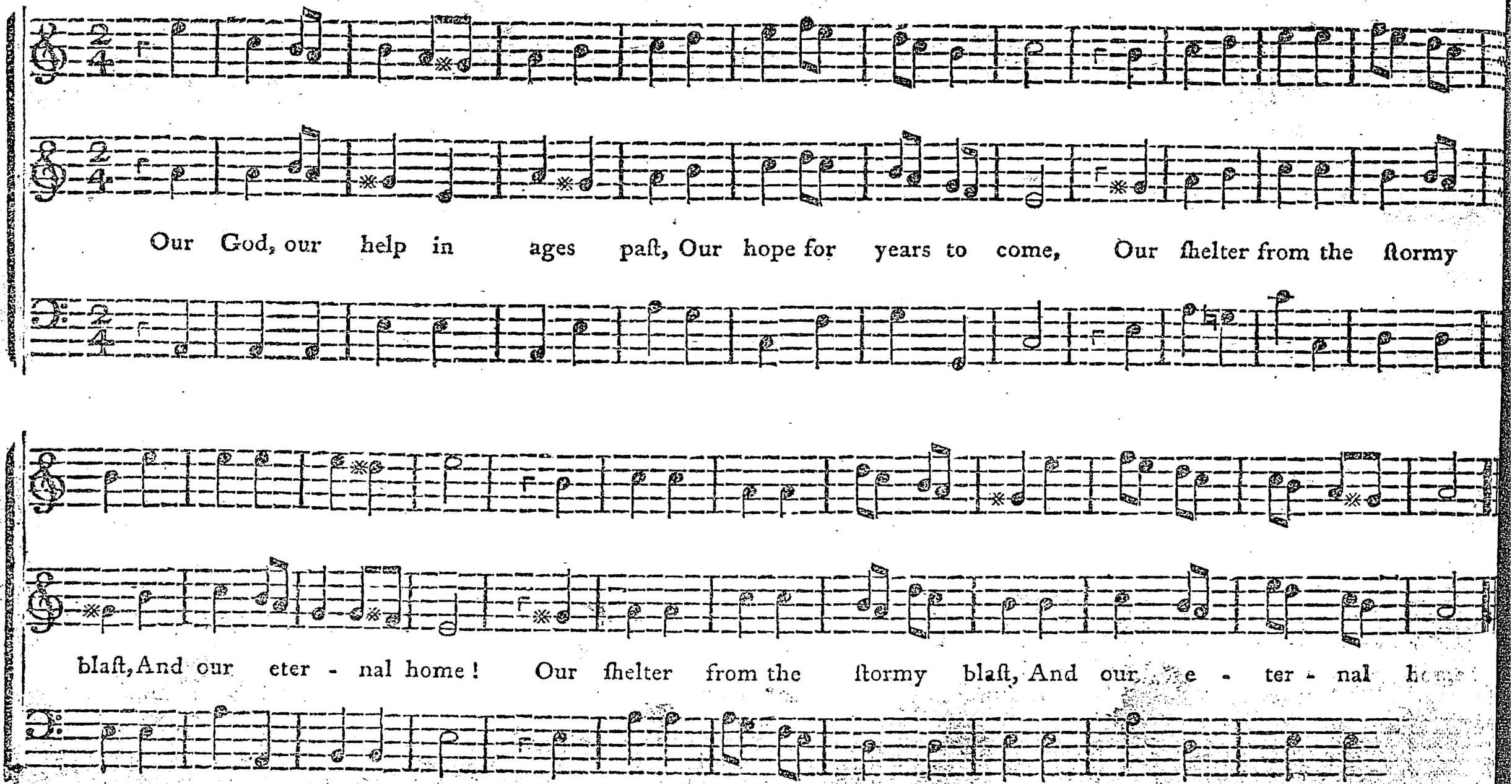
Swanzey. C. M.

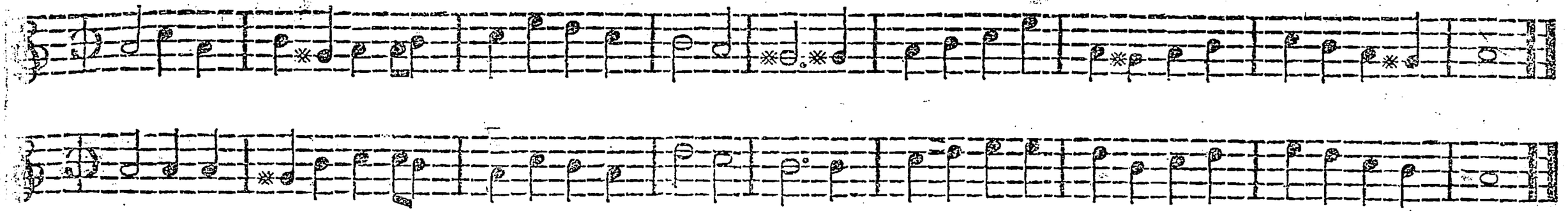
How ſhall the young ſecure their hearts, And guard their lives from ſin! Thy

word the choic-eſt rules imparts To keep the con-ſcience clean.

E

Litchfield. C. M.

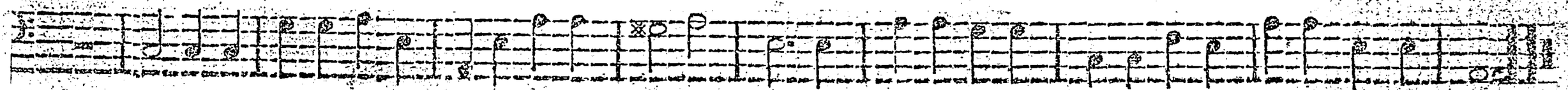




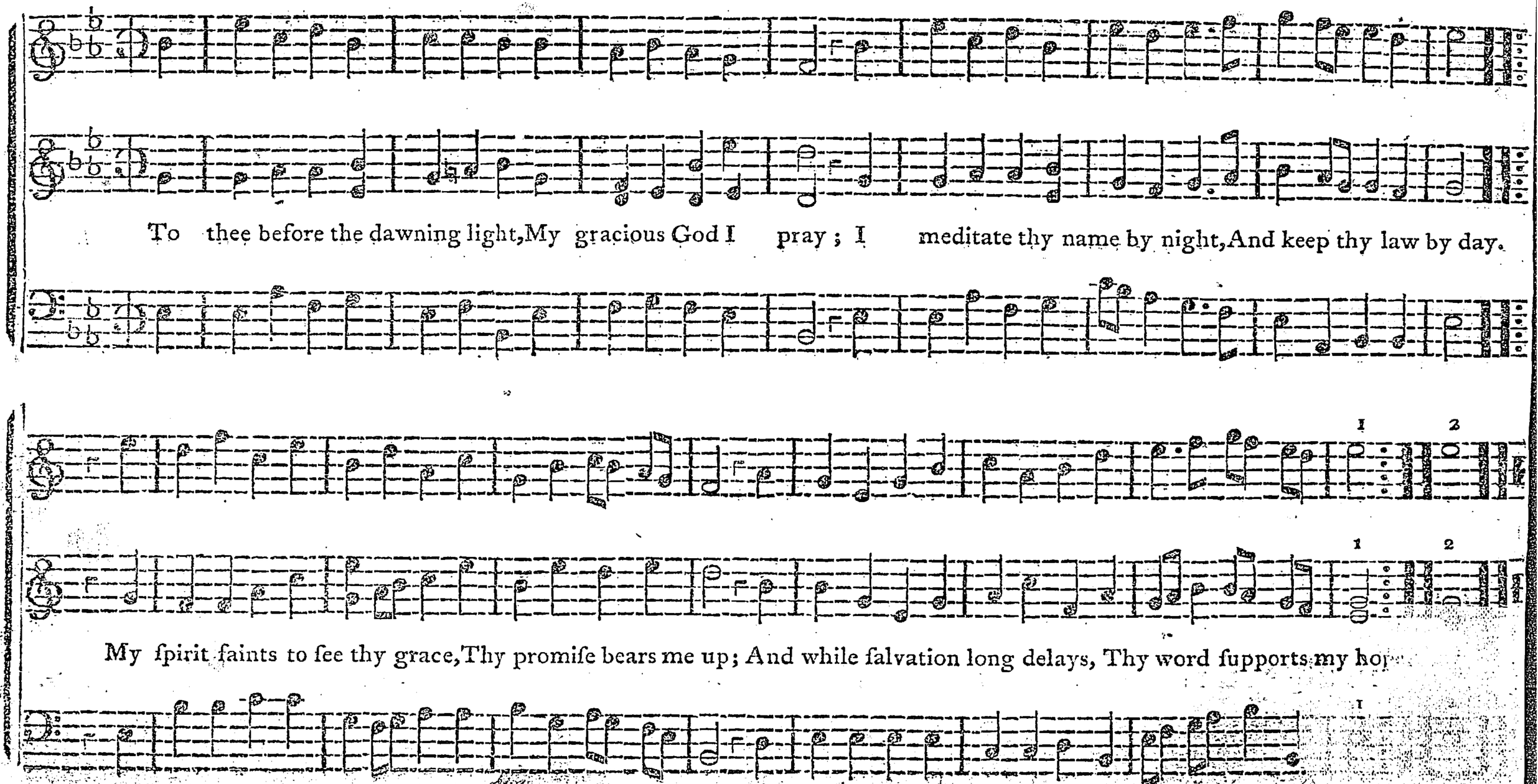
My ſoul forſakes her vain delights, And bids the world farewell ; Baſe as the duſt beneath my feet And miſchievous as hell.



No longer will I aſk your love, Nor ſeek your friendſhip more : The happineſs which I approve Lies not within your pow'r.



Ispahan. C. M.


To thee before the dawning light, My gracious God I pray; I meditate thy name by night, And keep thy law by day.
1 2
1 2
My ſpirit faints to ſee thy grace, Thy promiſe bears me up; And while ſalvation long delays, Thy word ſupports my hop
1

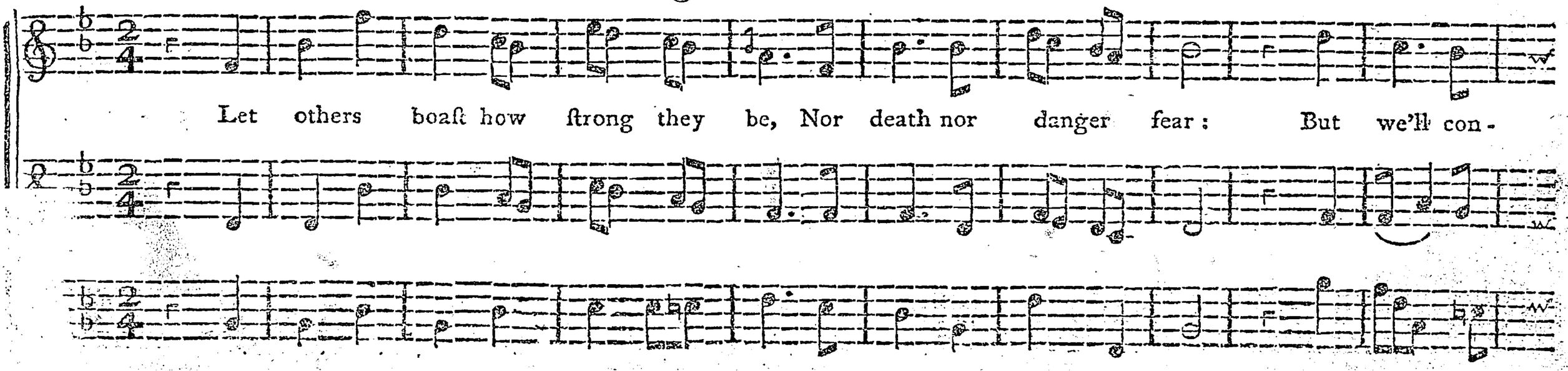
Shirley. L. M.


My God, accept My ear - ly vows, Like morning incenſe in thy
houſe, And let my nightly wor - ſhip riſe, Sweet as the ev'ning ſacri - fice.

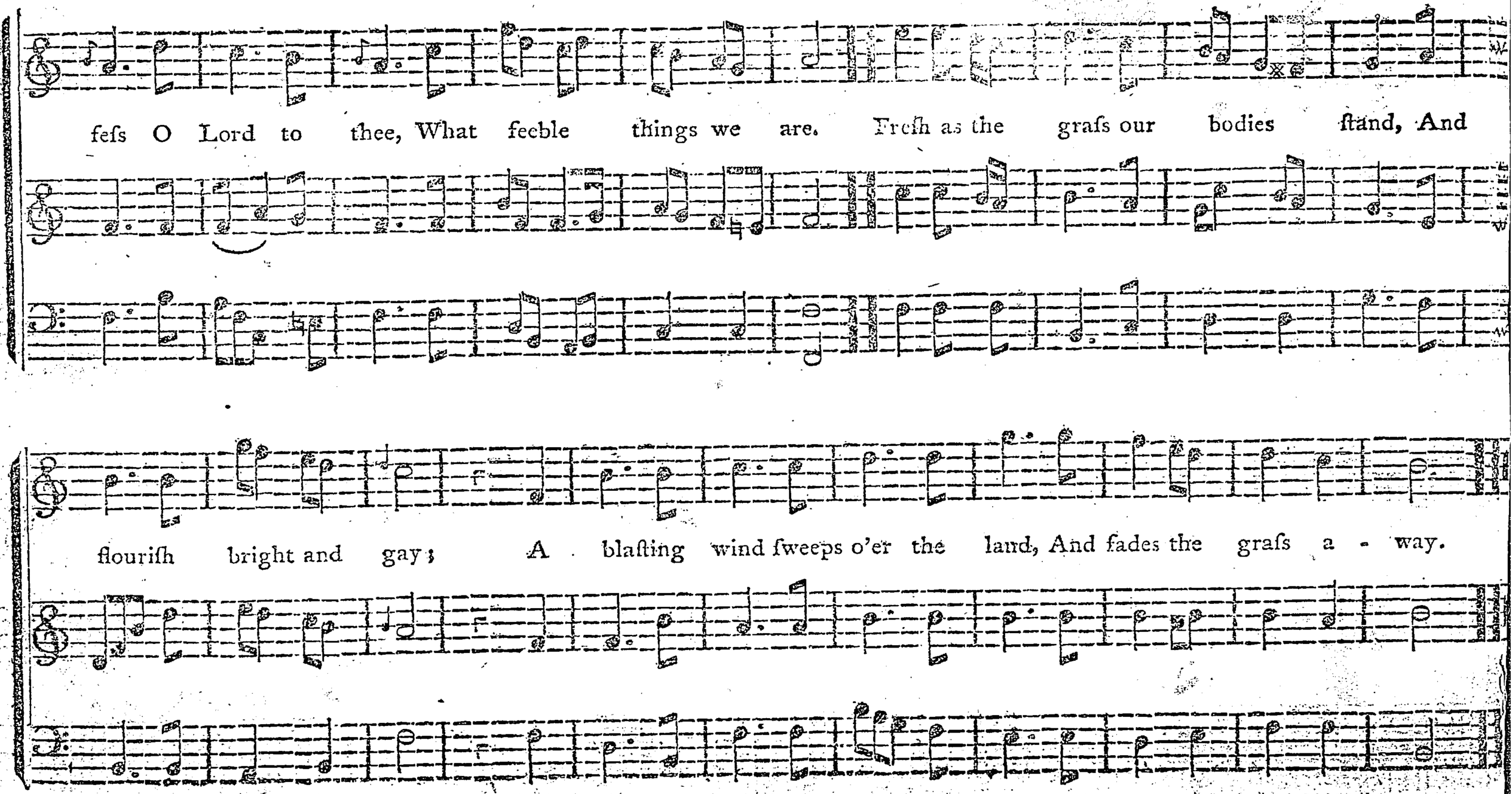

Watch o'er my lips and guard them Lord From ev'ry falſe and heedleſs word, Nor let my feet in -
The guilty path, The
cline to tread The guilty path where fin - ners lead, The guilty path where ſinners lead, The
The



Burlington. C. M.



Burlington. *Continued.*



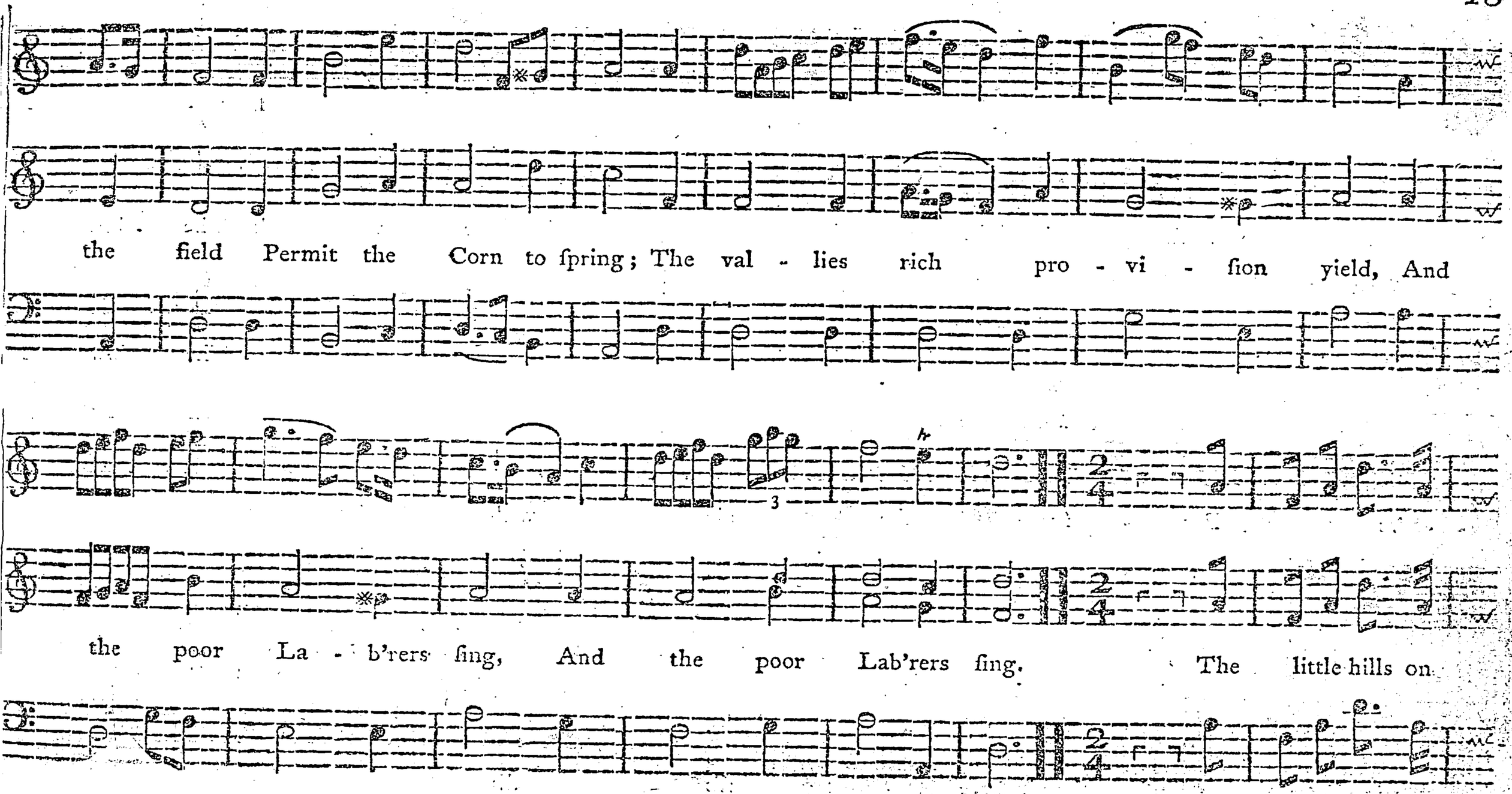
Shenandoah. C. M.



Shenandoah. *Continued.*

out at his command, Their wat'ry bleſſings from the ſky, To cheer the thirſty land. Their wat'ry bleſſings

from the ſky, To cheer the thirſty land. The ſoft - en'd ridg - es of


the field Permit the Corn to ſpring; The val - lies rich pro - vi - ſion yield, And
the poor La - b'rers ſing, And the poor Lab'rers ſing. The little hills on

Shenandoah. *Continued.*



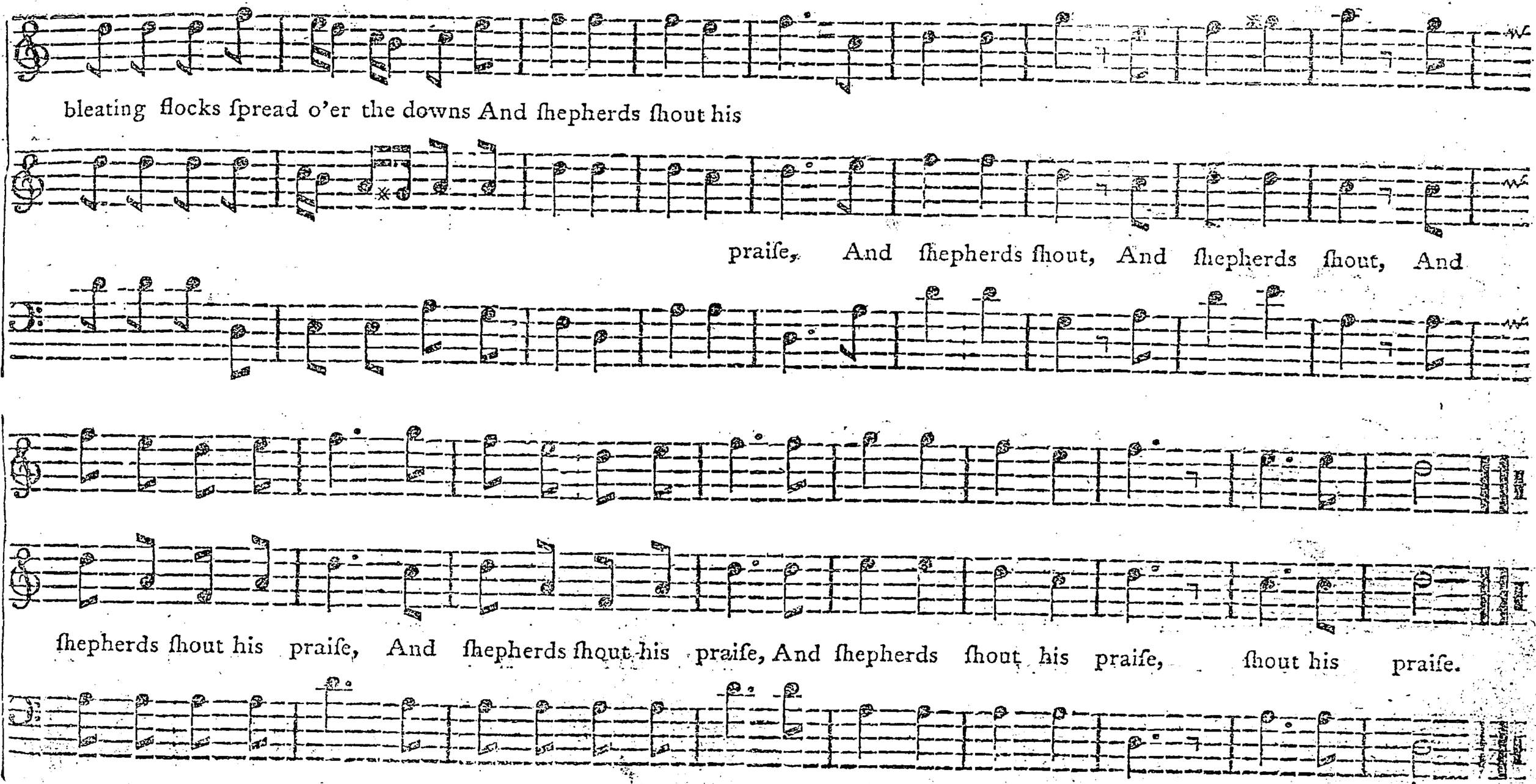

barren clods re - freſh'd with rain, Promiſe a joyful, joy - ful crop; The parched grounds look green a -
gain, And raiſe the Reap - er's hope, And raiſe the Reaper's hope. The parched grounds look

Shenandoah. *Continued.*

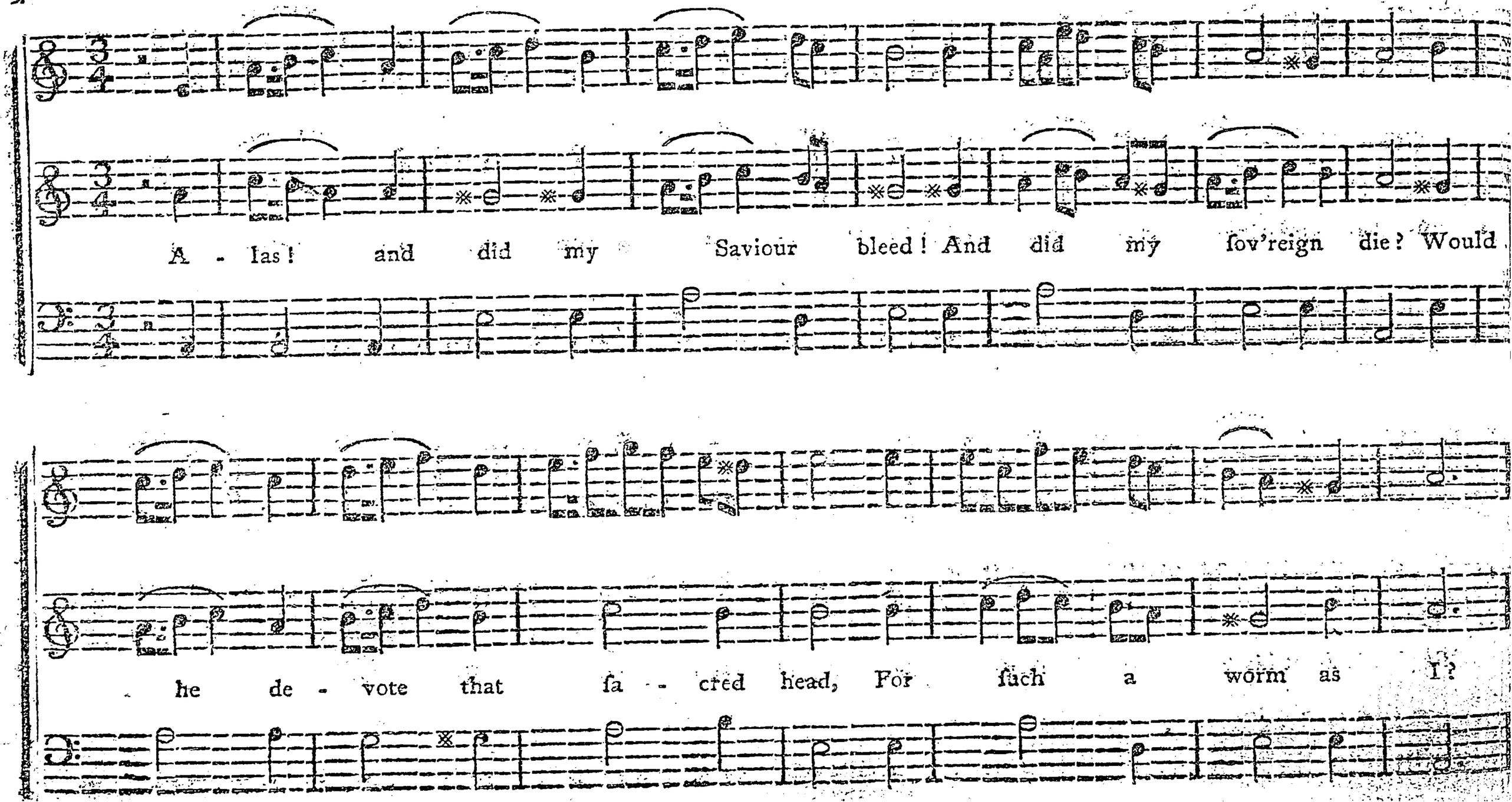
green again, And raiſe the Reaper's hope. The various months thy goodneſs crowns, How

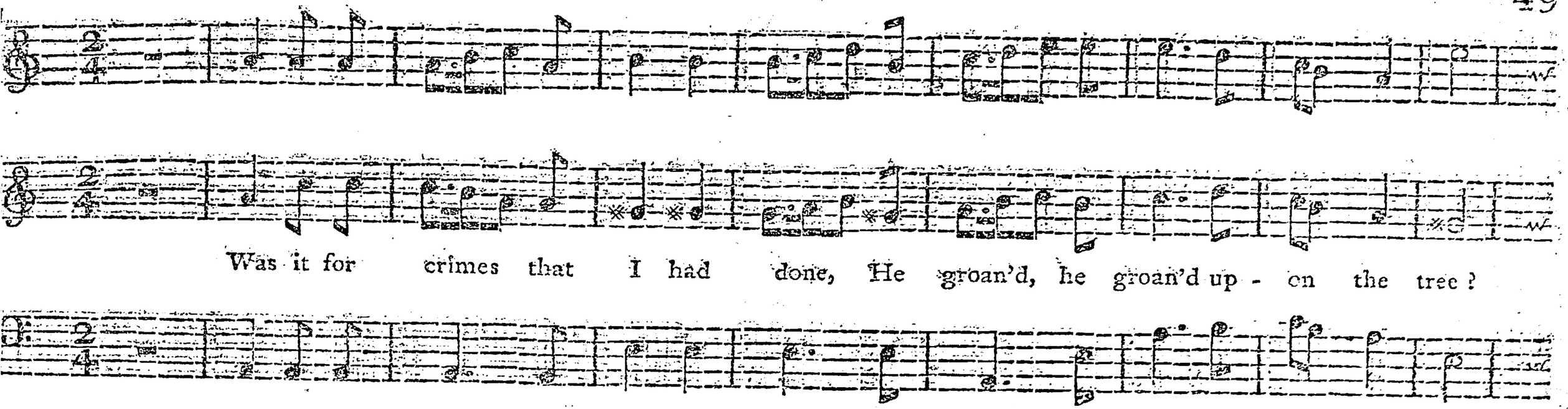
The bleat - ing flocks ſpread o'er the downs, The

bounteous, how bounteous are thy ways!


bleating flocks ſpread o'er the downs And ſhepherds ſhout his
praiſe, And ſhepherds ſhout, And ſhepherds ſhout, And
ſhepherds ſhout his praiſe, And ſhepherds ſhout his praiſe, And ſhepherds ſhout his praiſe, ſhout his praiſe.

Haverhill. C. M.





Was it for crimes that I had done, He groan'd, he groan'd up - on the tree?



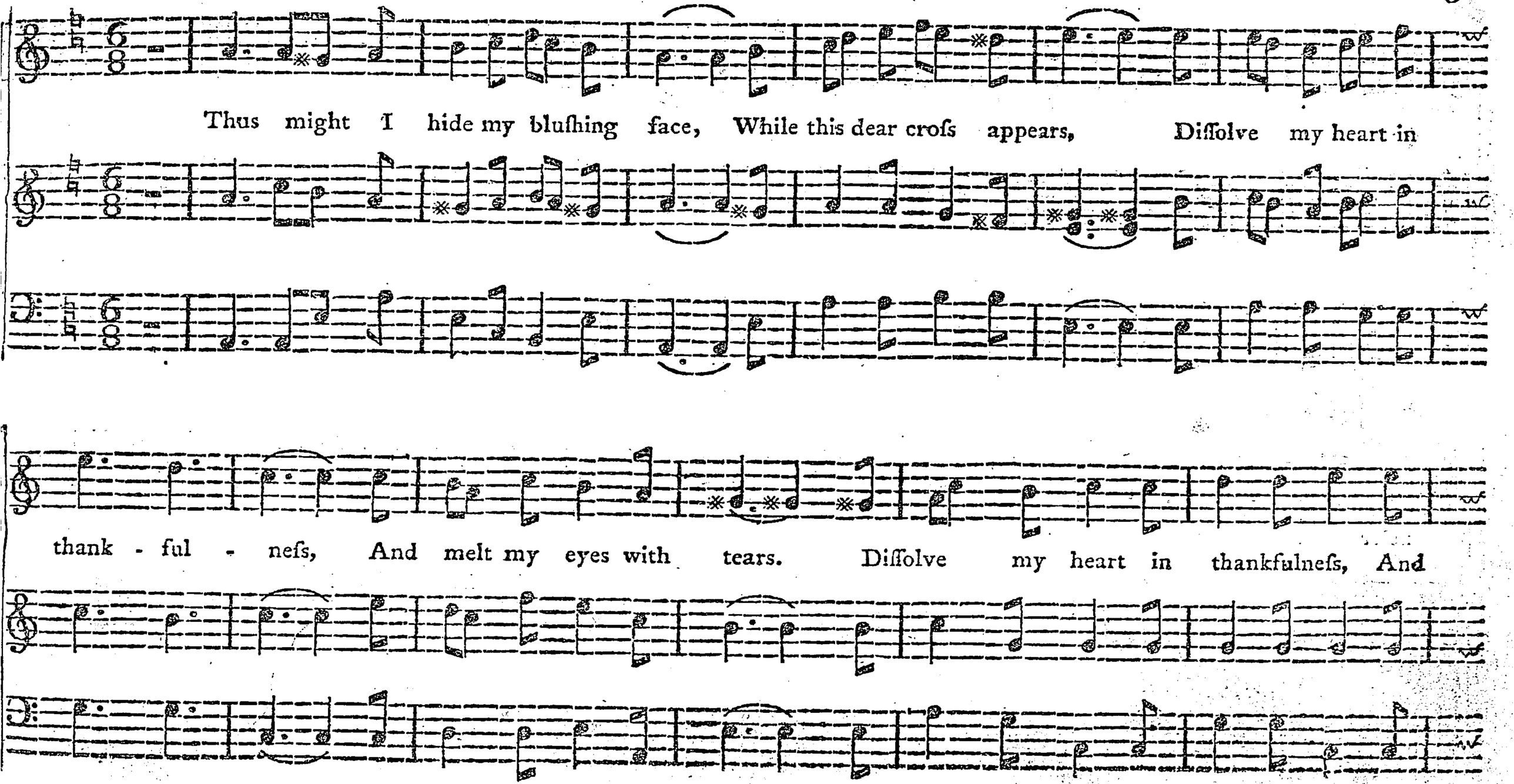
Amazing pity! grace unknown! And love, and love beyond degree! Well might the

G

Haverhill *Continued.*

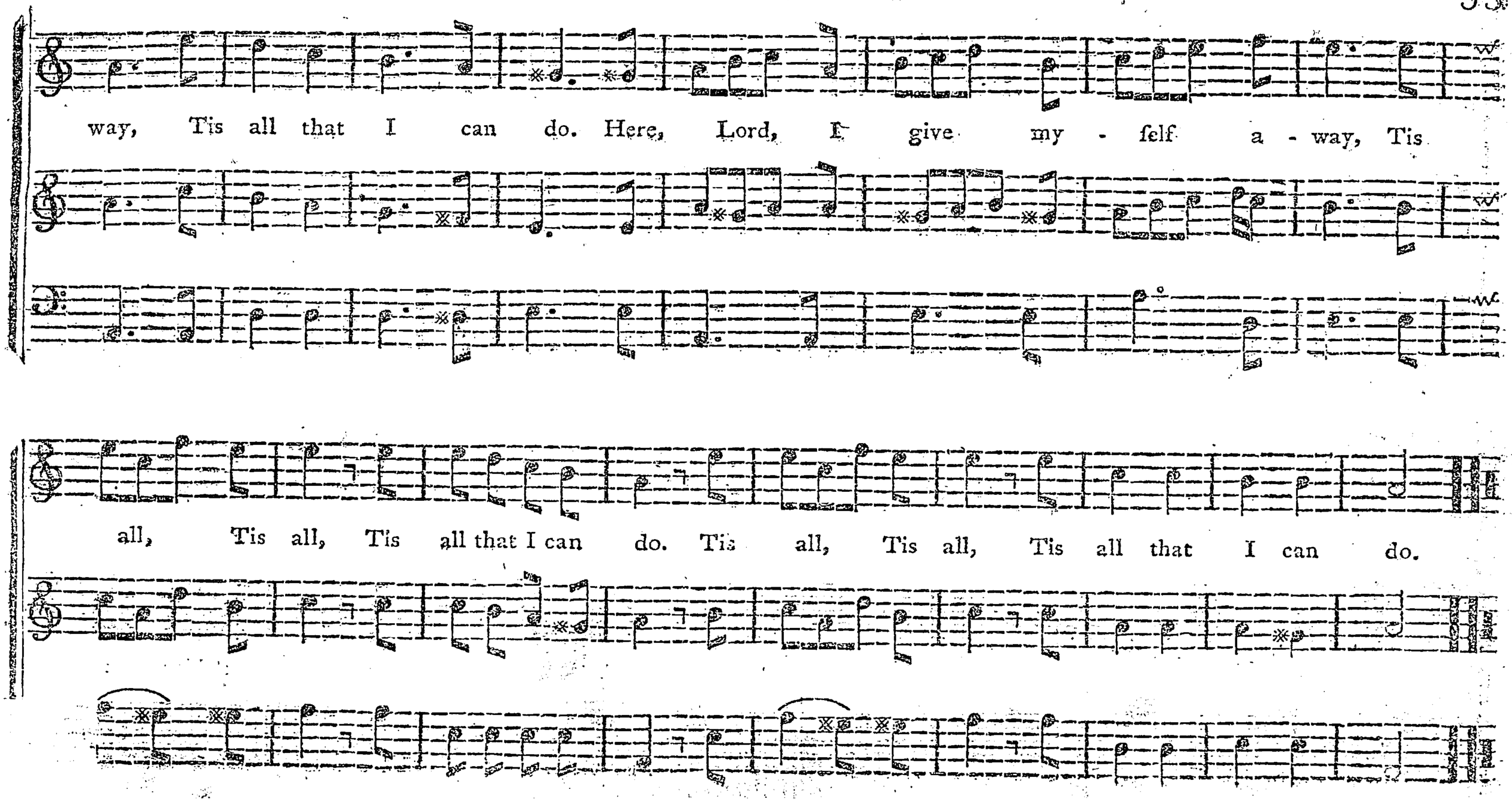
fun in darkneſs hide, And ſhut his glories in; When God, the mighty

maker dy'd, For man, the creature's ſin. For man, the creature's ſin.


Thus might I hide my bluſhing face, While this dear croſs appears, Diſſolve my heart in
thank - ful - neſs, And melt my eyes with tears. Diſſolve my heart in thankfulneſs, And

Haverhill. *Continued.*



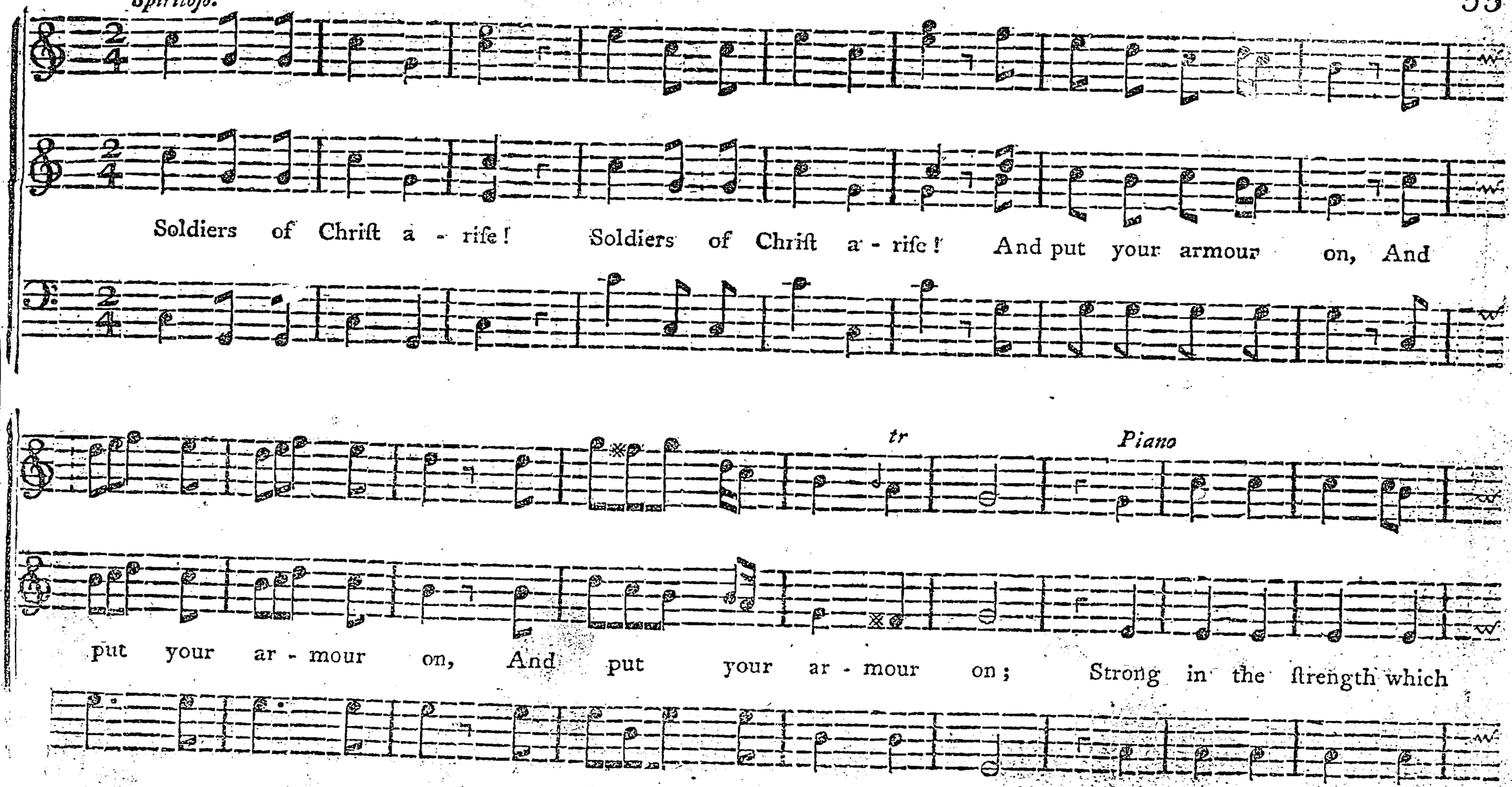

way, Tis all that I can do. Here, Lord, I give my - self a - way, Tis
all, Tis all, Tis all that I can do. Tis all, Tis all, Tis all that I can do.

Sandford. C. M.


His
Sing to the Lord, ye dif - tant lands, Ye tribes of ev' - ry tongue;
new dif - cov - er'd grace demands,
A new and nobler song.

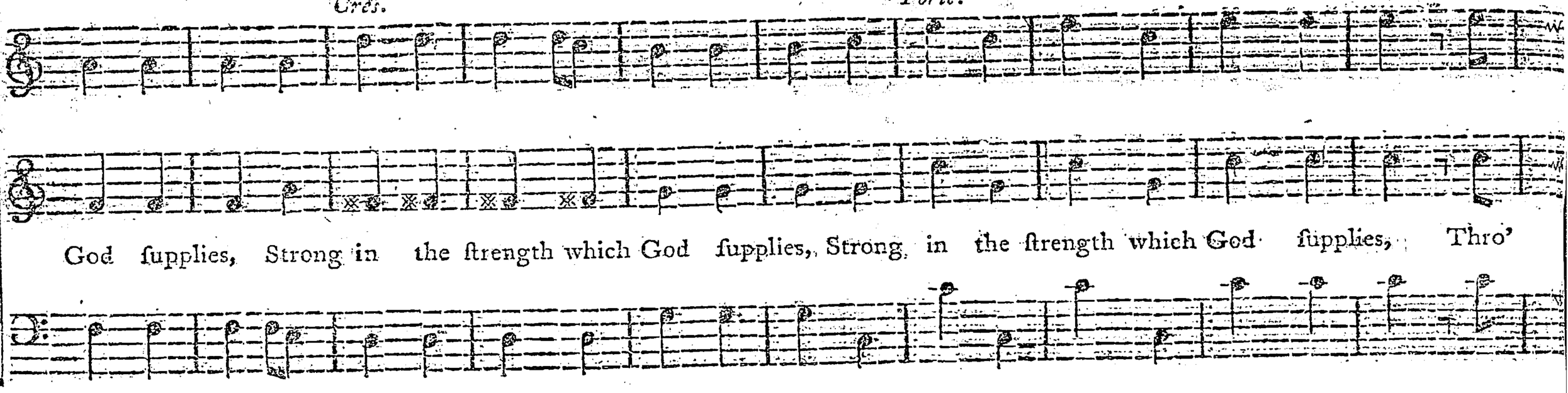
The Christian Soldier.

Spiritoſo.

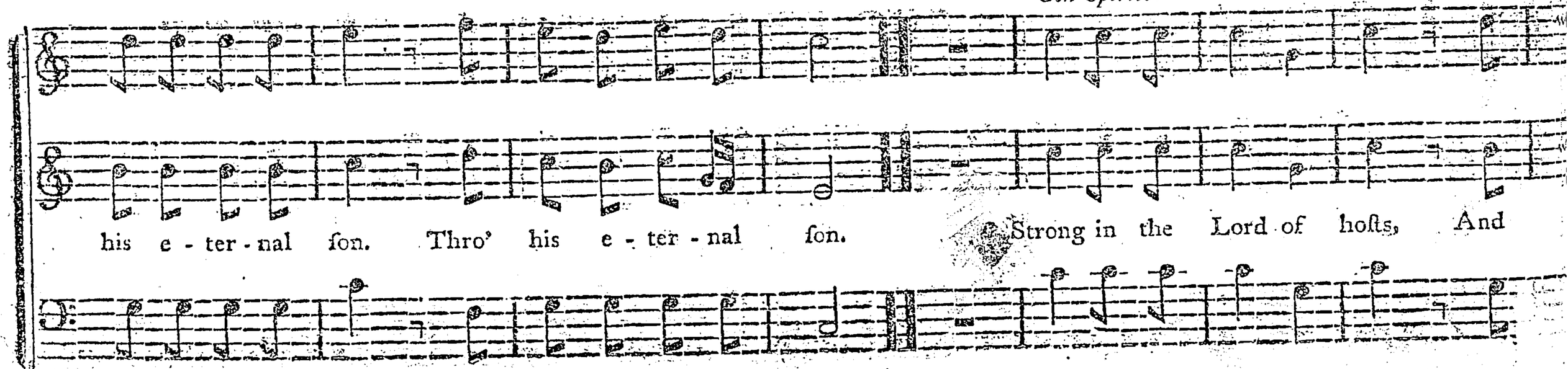


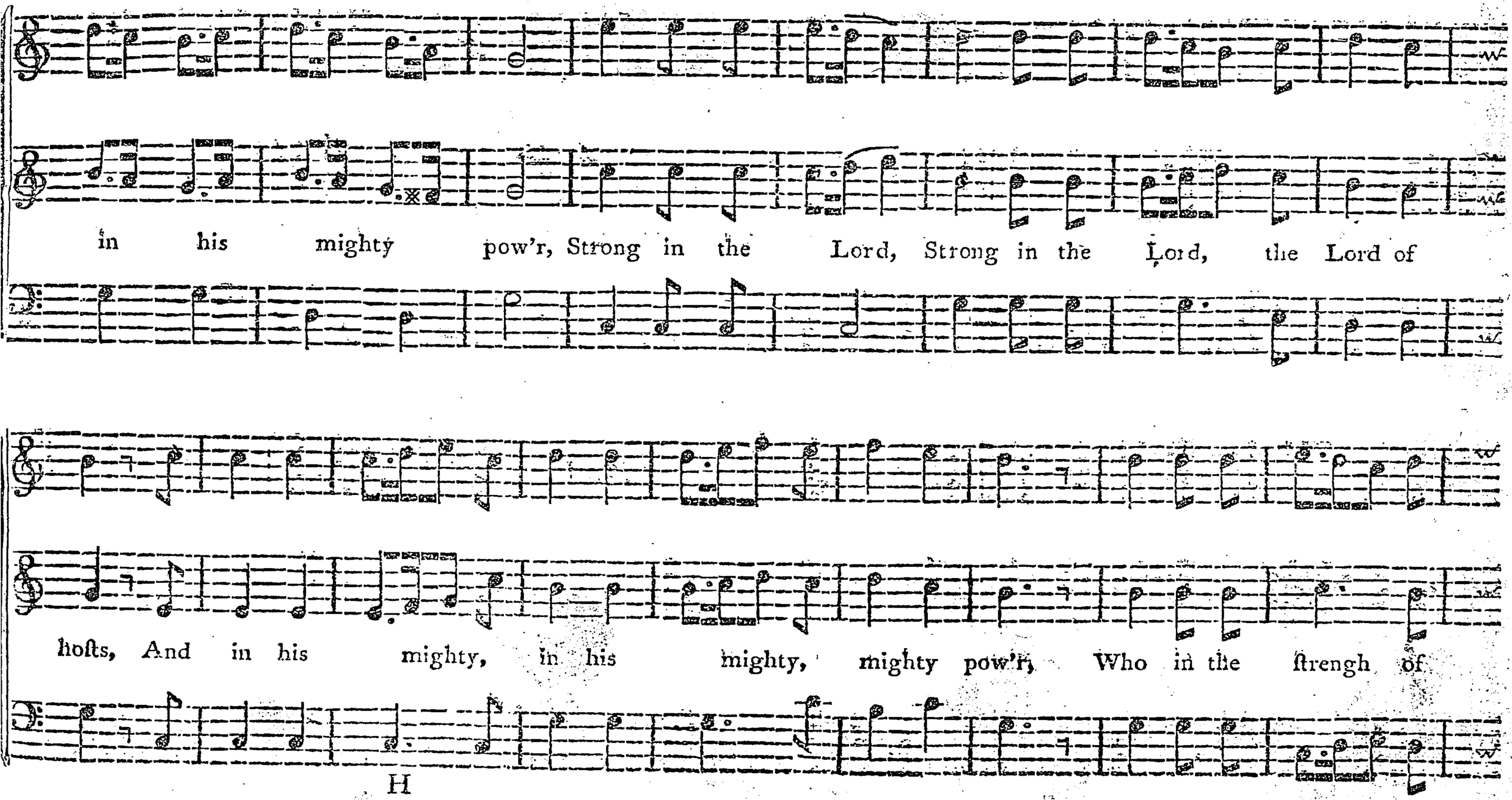
Christian Soldier. *Continued.*

Cres. *Forte.*



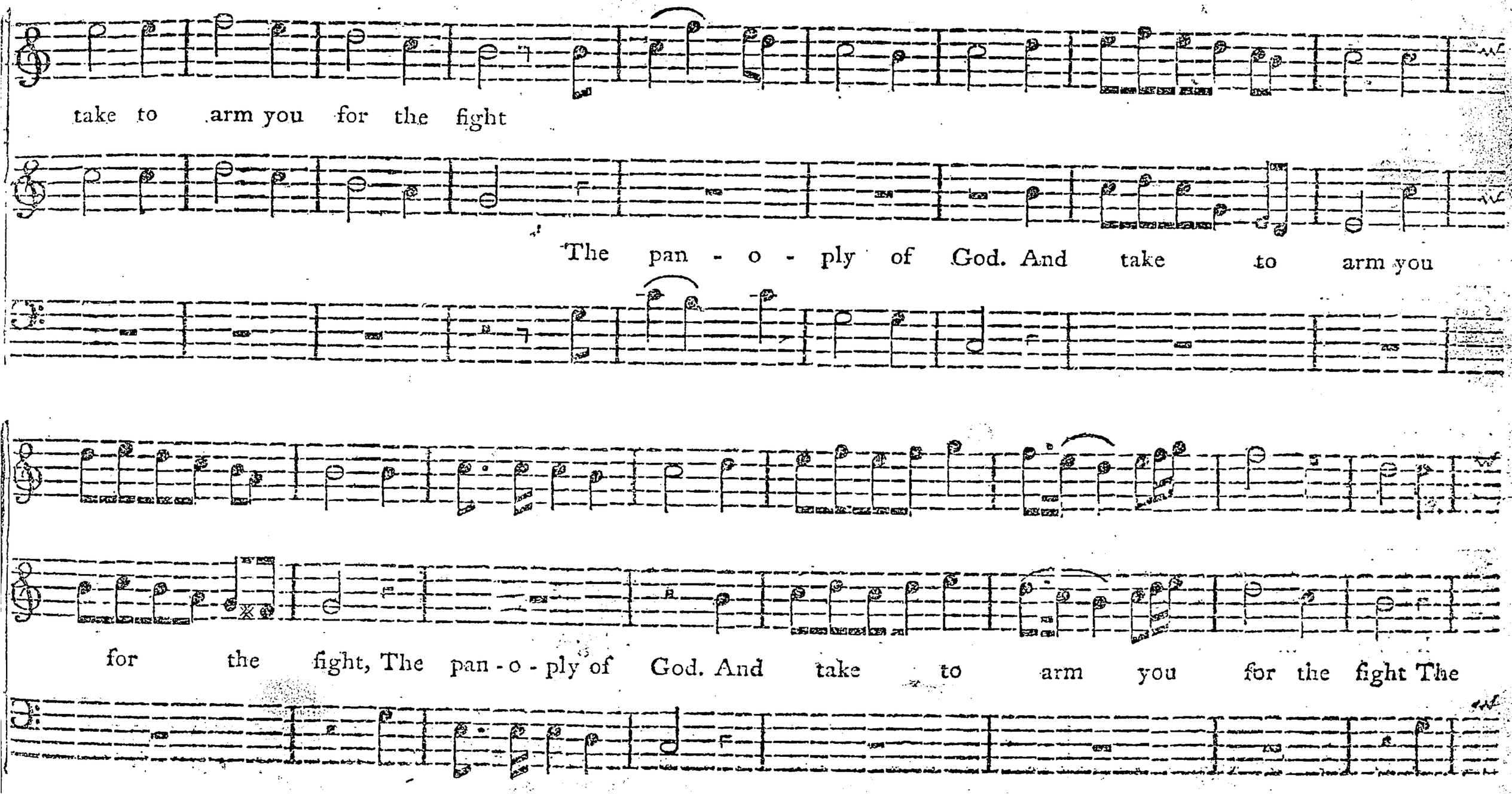
Con Spirito.




in his mighty pow'r, Strong in the Lord, Strong in the Lord, the Lord of
hosts, And in his mighty, in his mighty, mighty pow'r, Who in the ſtrengh of

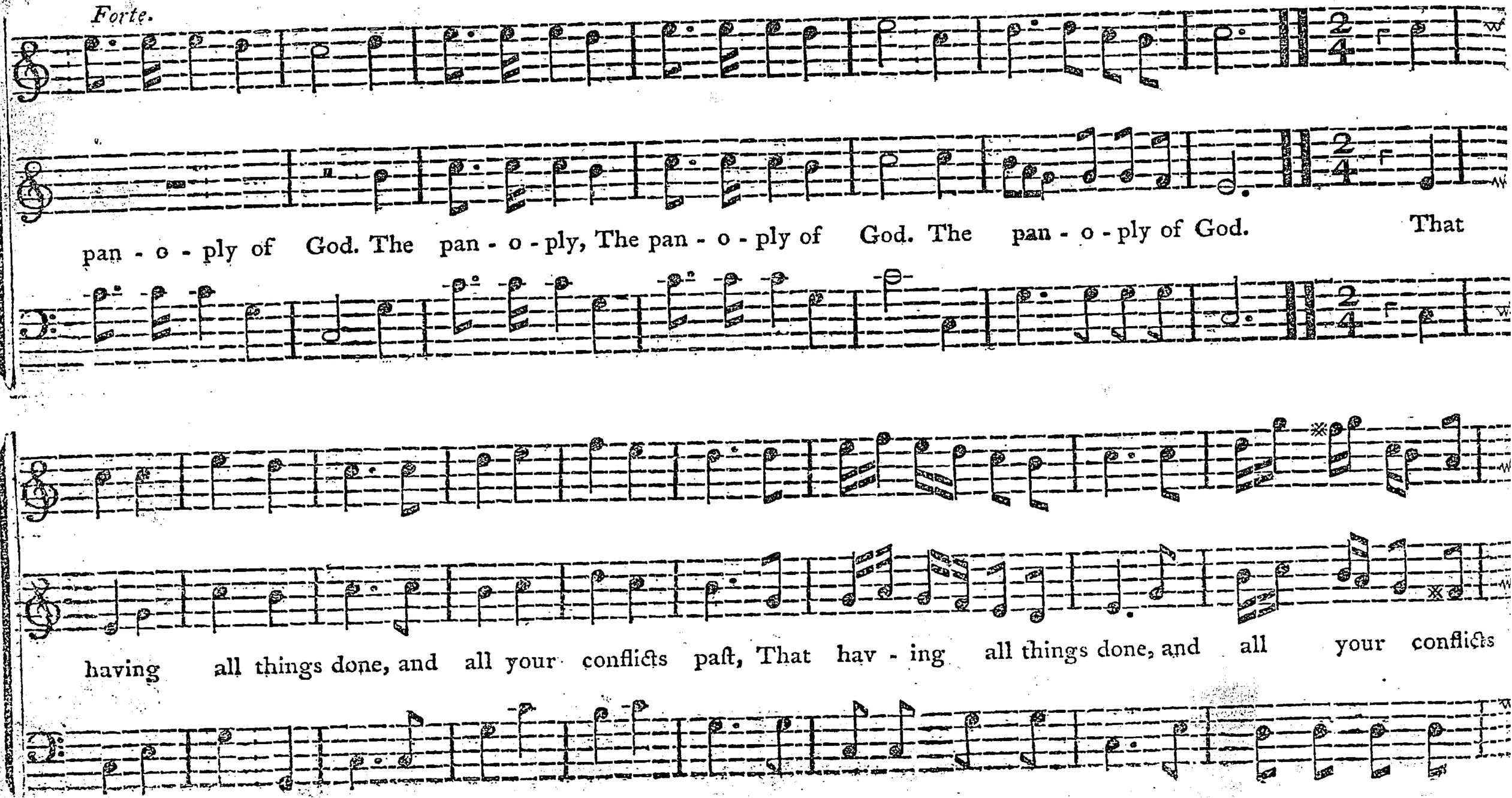
Christian Soldier. *Continued.*

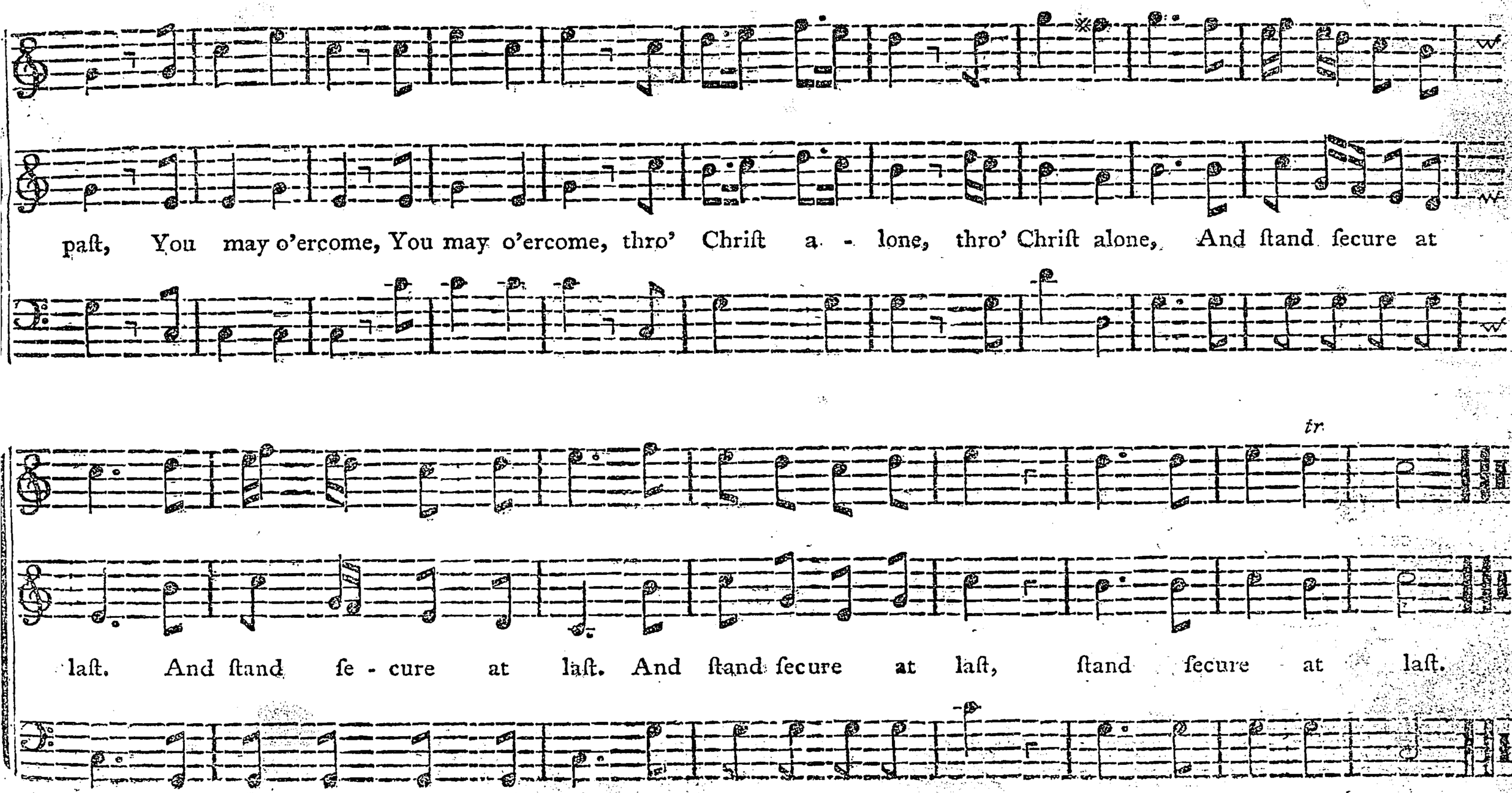



take to arm you for the fight
The pan - o - ply of God. And take to arm you
for the fight, The pan - o - ply of God. And take to arm you for the fight The

Christian Soldier. *Continued.*

Forte.

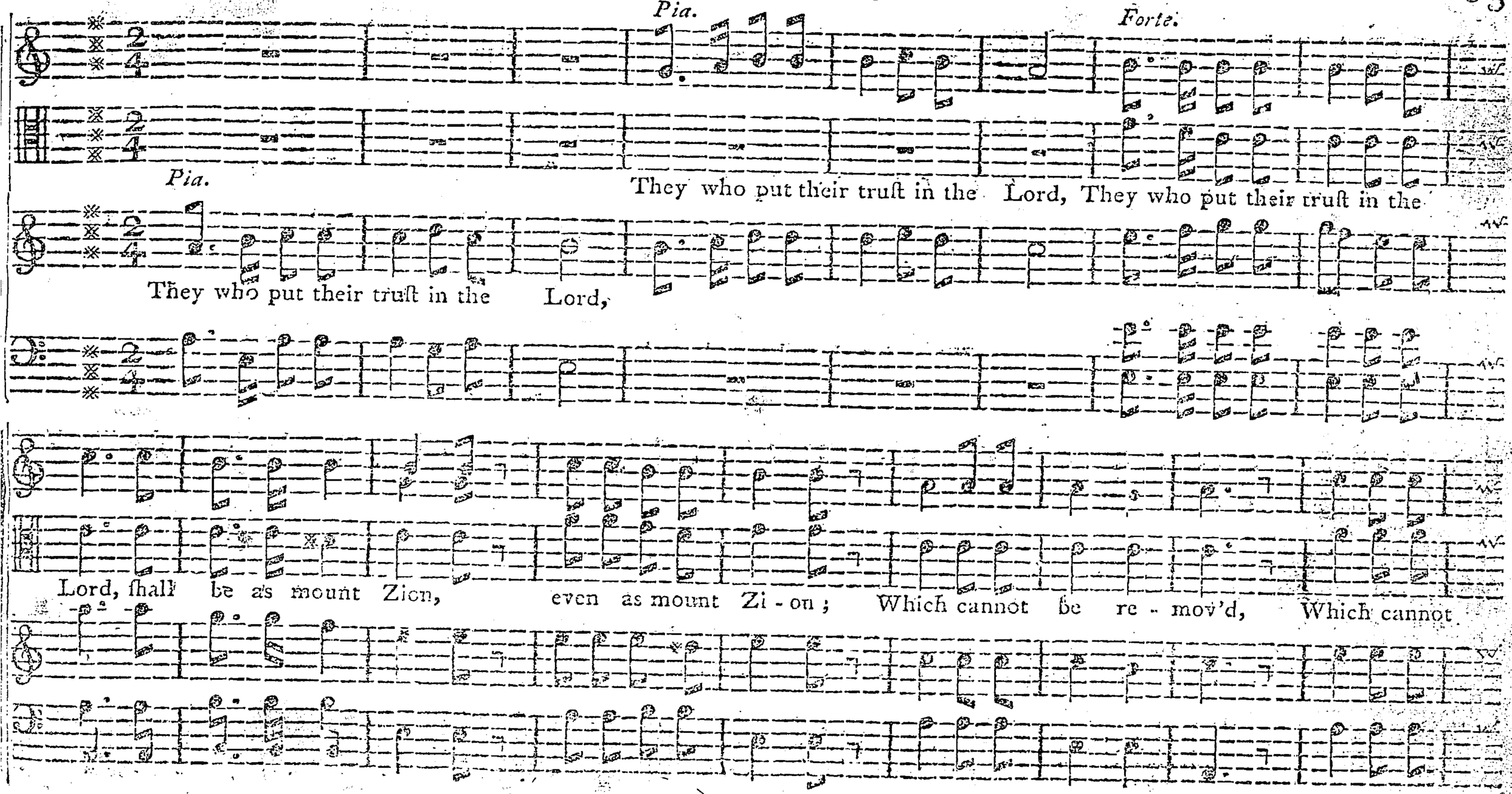



paſt, You may o'ercome, You may o'ercome, thro' Chriſt a - lone, thro' Chriſt alone, And ſtand ſecure at
tr
laſt. And ſtand ſe - cure at laſt. And ſtand ſecure at laſt, ſtand ſecure at laſt.

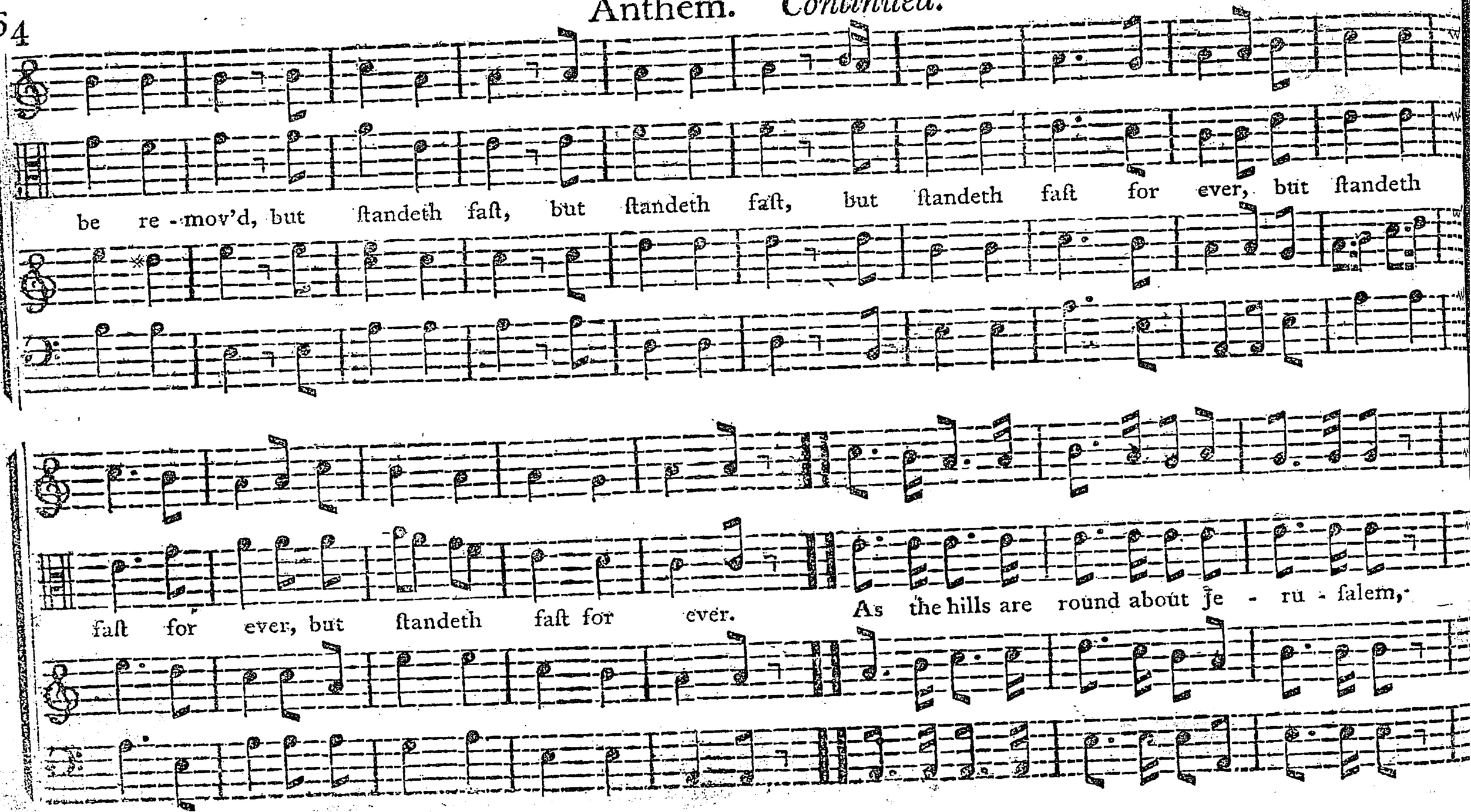
Lexington. C. M.



An Anthem, from the 125th Psalm.



Anthem. *Continued.*



As the hills are round about Je - ruſalem, As the hills are round about Je - ruſalem.

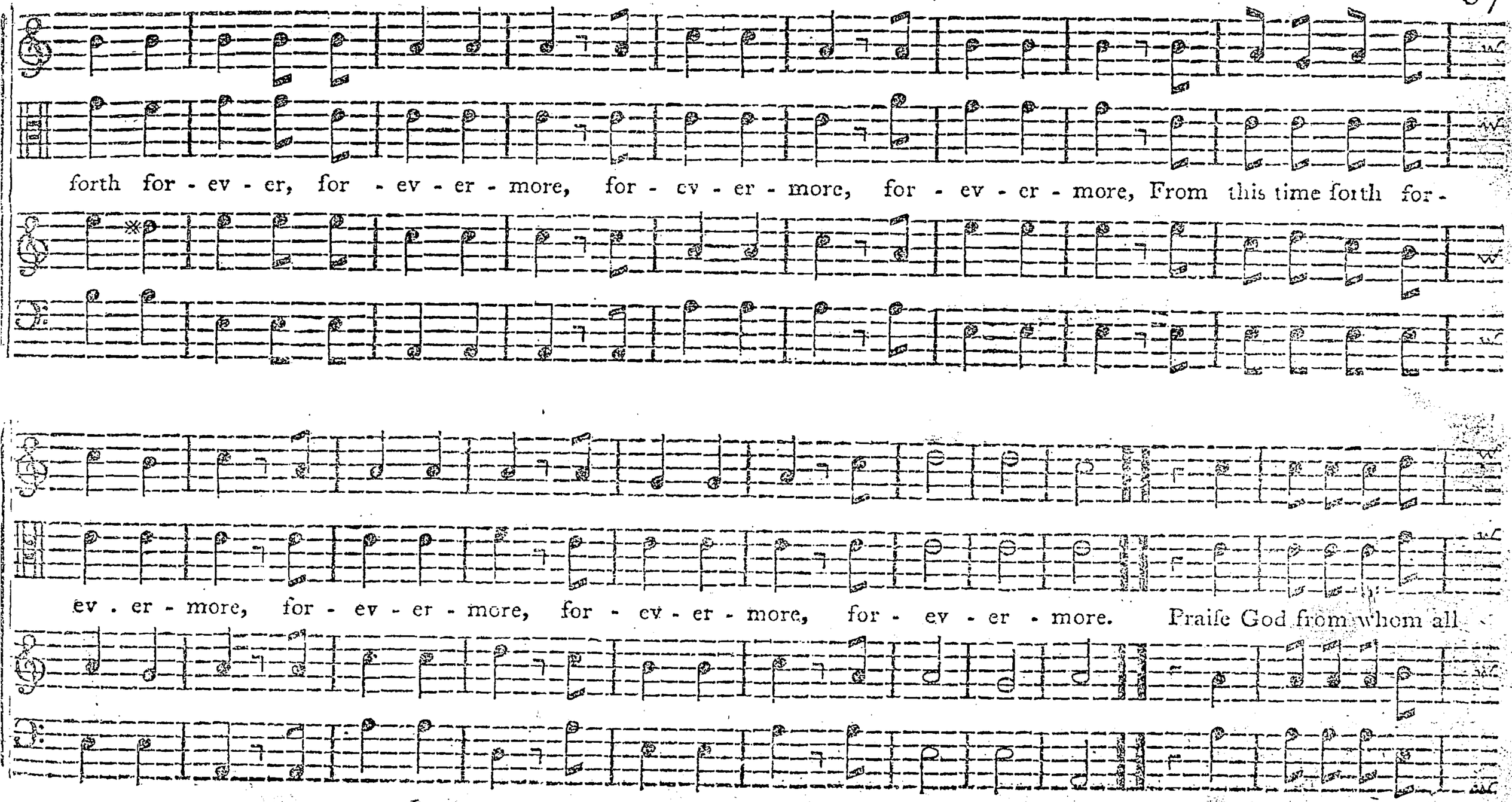
Even ſo, Even ſo, Even ſo ſtandeth the Lord; Even ſo, Even ſo

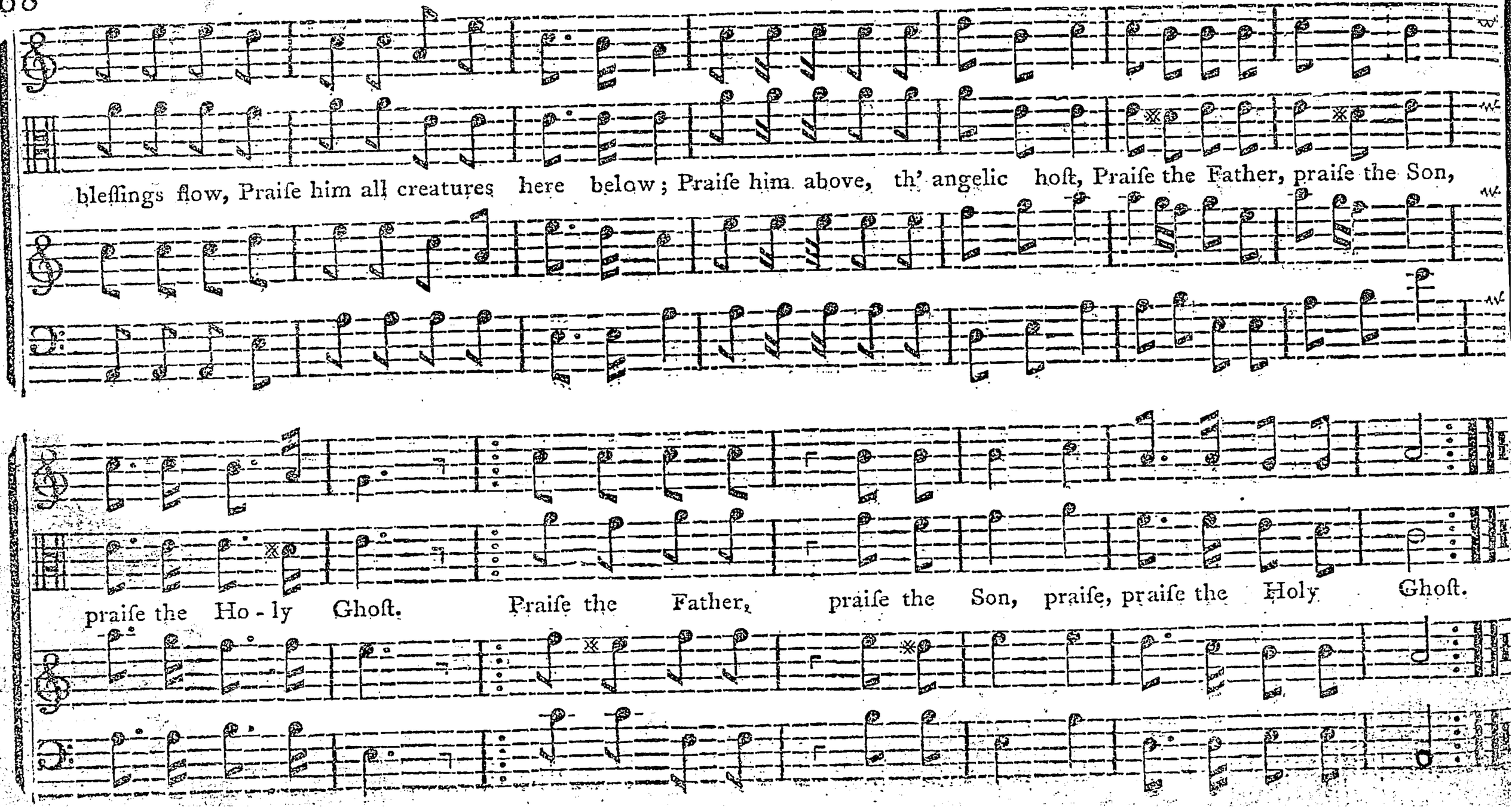
Anthem. *Continued.*

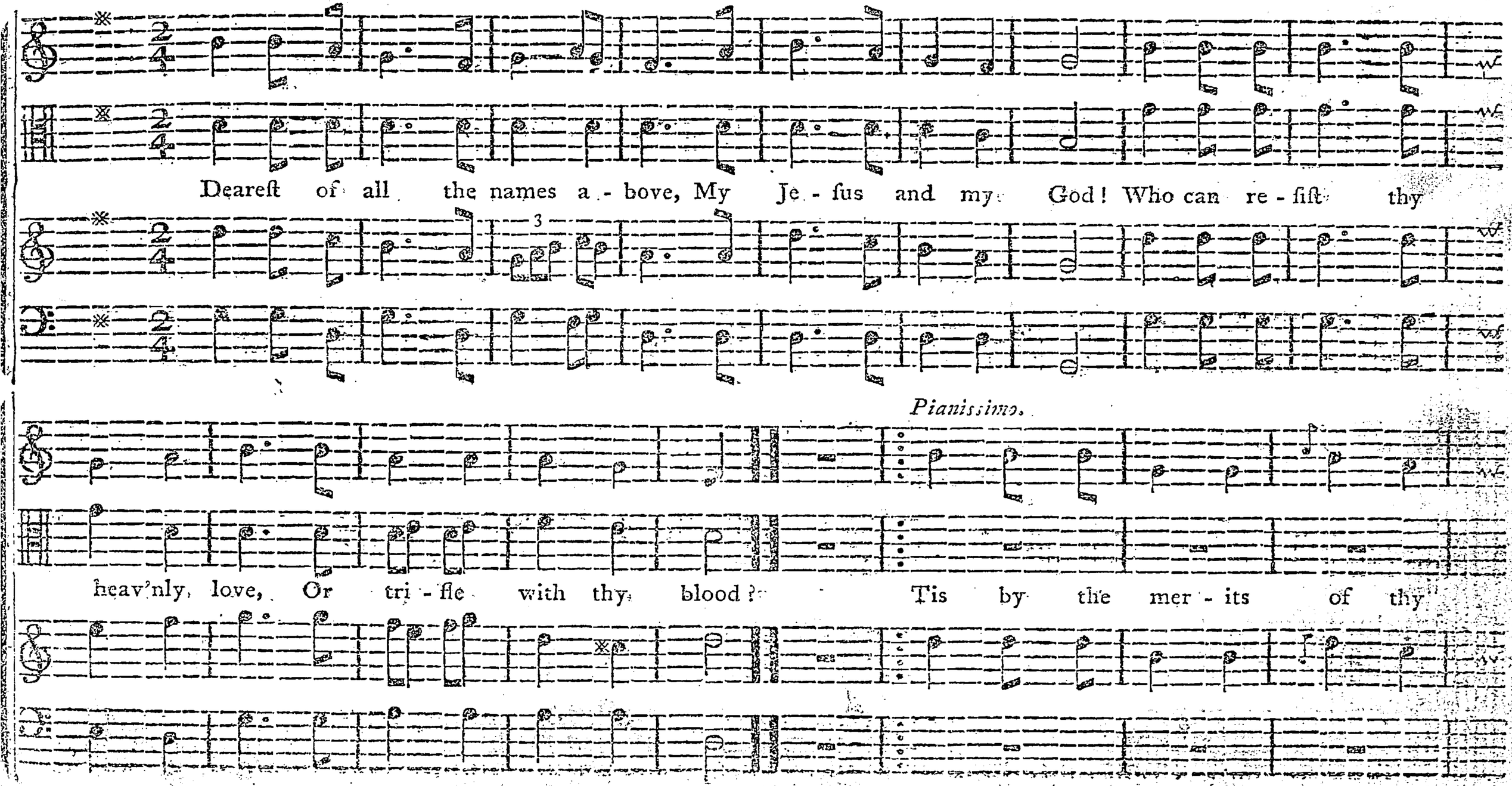
ſtandeth the Lord round about his people, Even ſo, Even ſo ſtandeth the Lord

Pia. *For.*

round about his people, Round about his people from this time forth for - ev - er, from this time

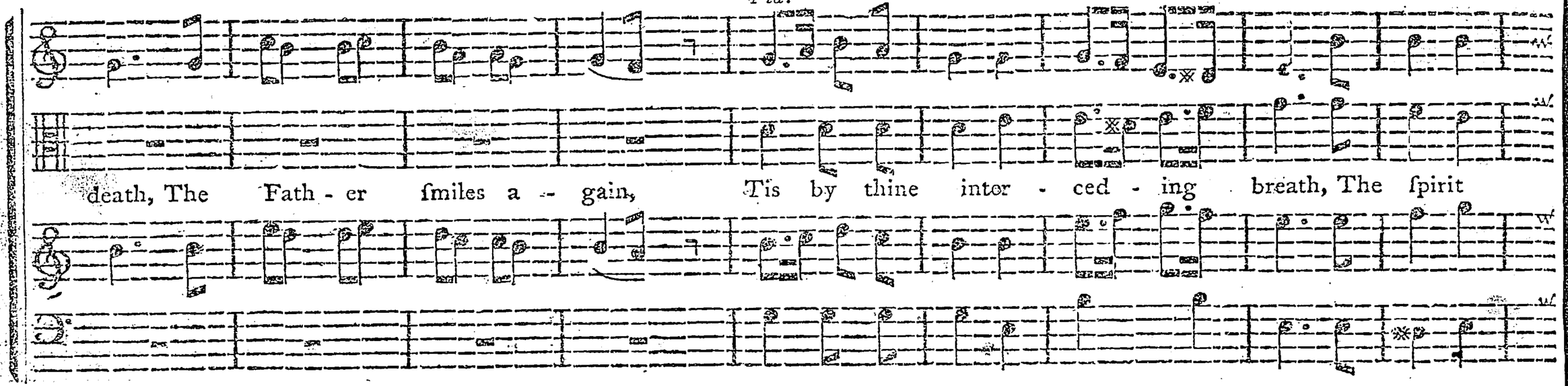

forth for - ev - er, for - ev - er - more, for - ev - er - more, for - ev - er - more, From this time forth for -
ev . er - more, for - ev - er - more, for - ev - er - more, for - ev - er - more. Praiſe God from whom all


blessings flow, Praise him all creatures here below; Praise him above, th' angelic host, Praise the Father, praise the Son,
praise the Ho-ly Ghost. Praise the Father, praise the Son, praise, praise the Holy Ghost.

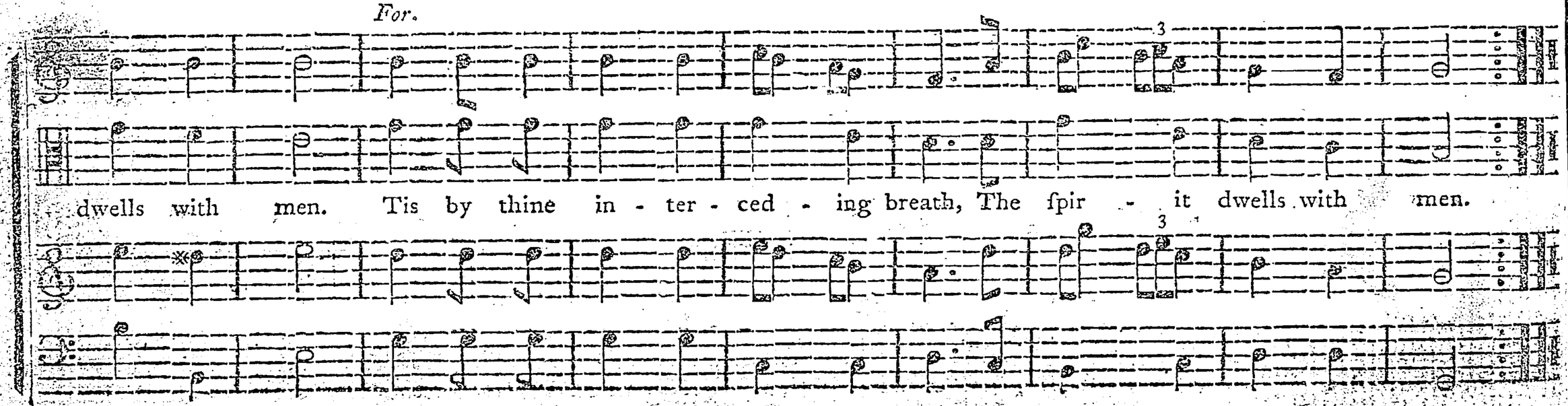

Dearest of all the names a - bove, My Je - sus and my God! Who can re - sist thy
Pianissimo.
heav'nly love, Or tri - fle with thy blood? Tis by the mer - its of thy

Sandwich. *Continued.*

Pia.



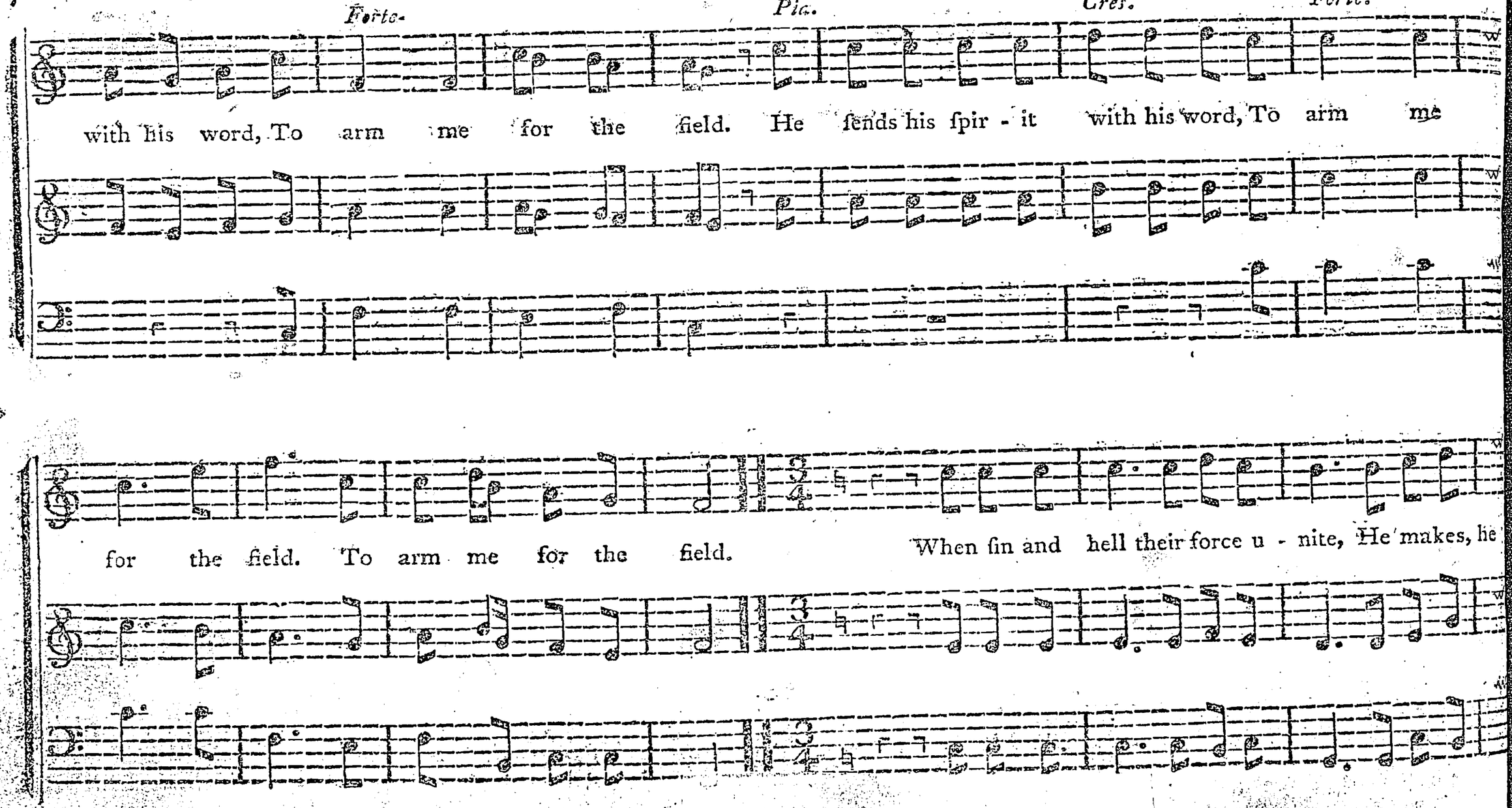
For.

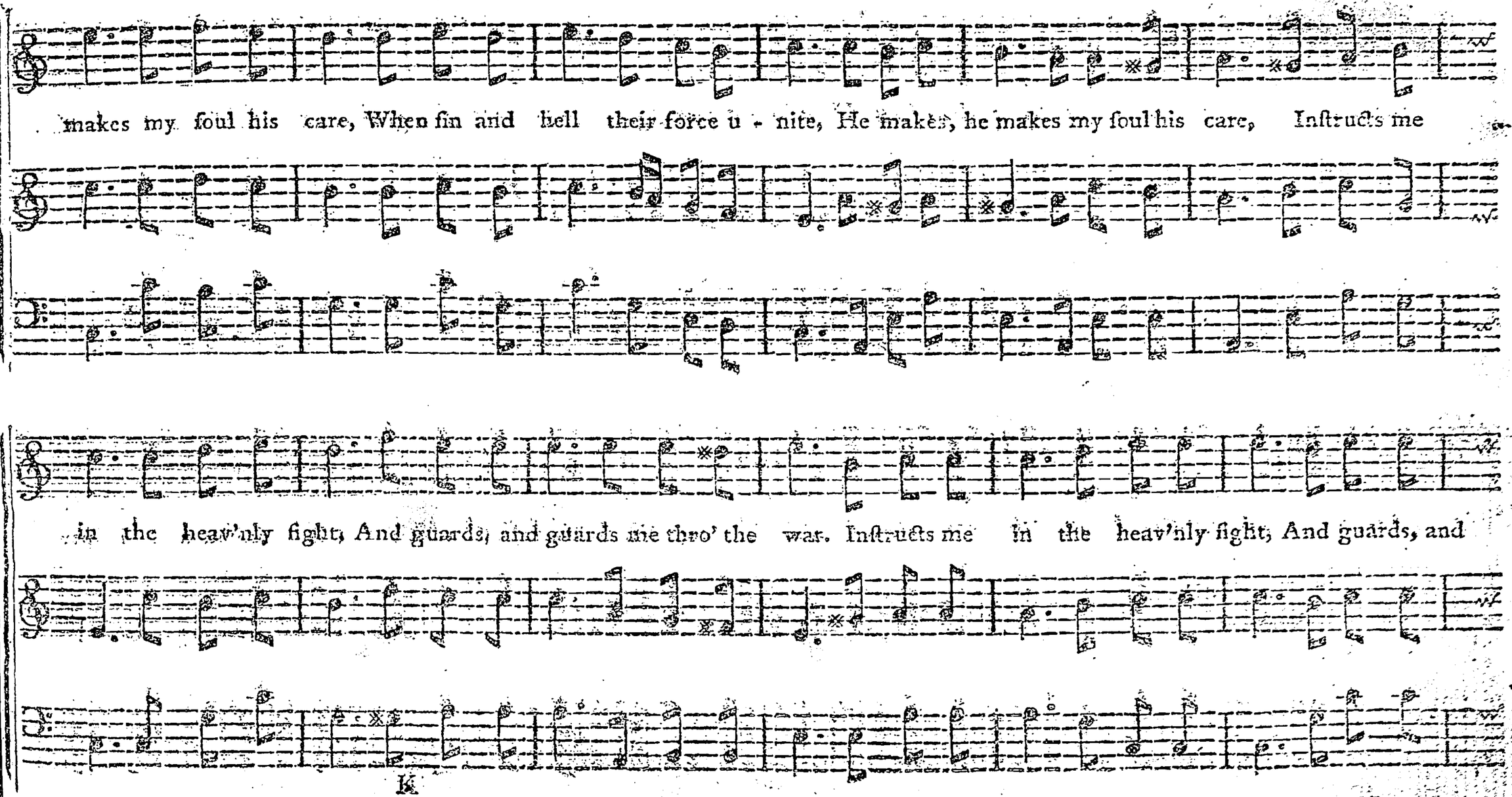


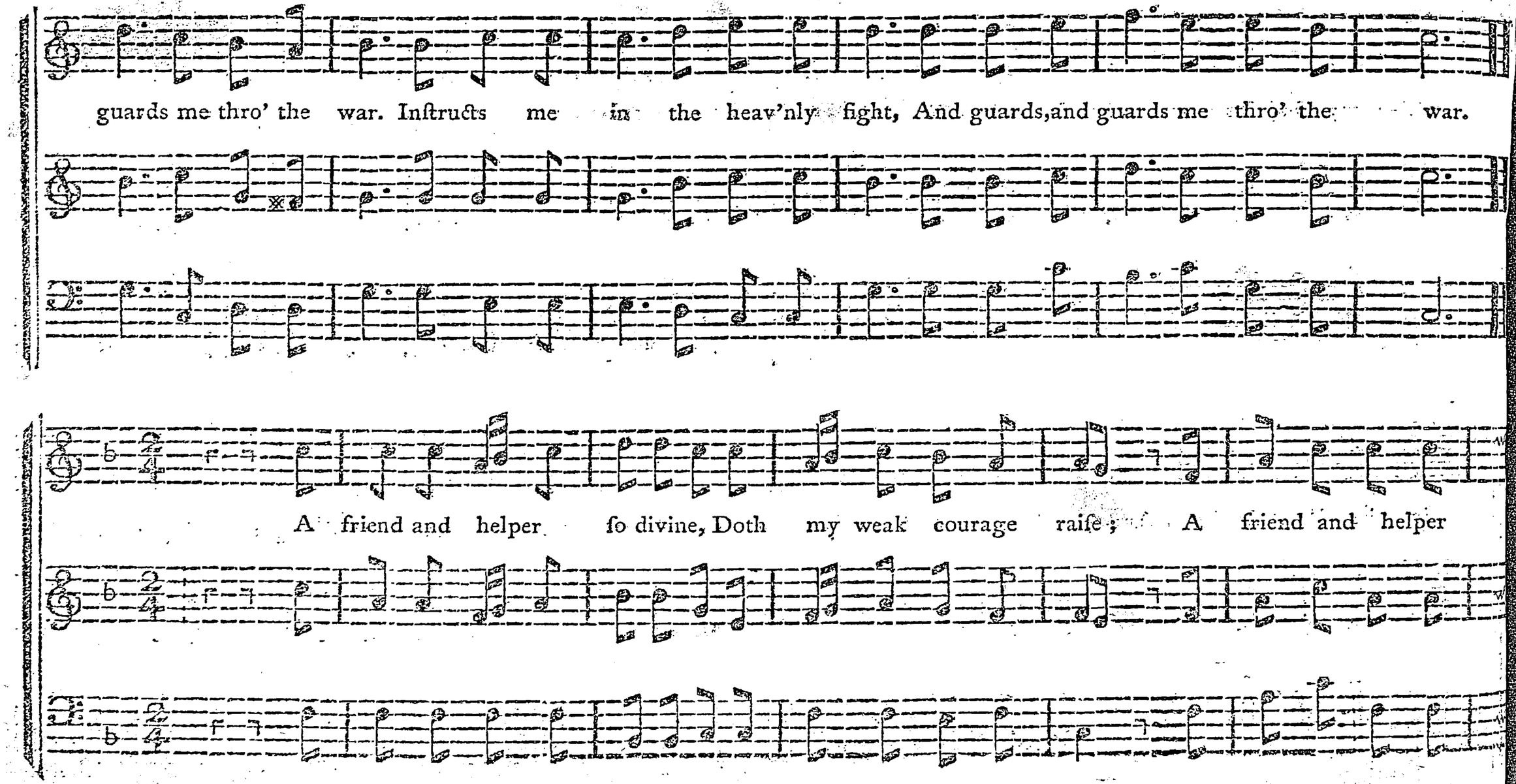

For ever bleſſed be the Lord, My Saviour and my ſhield, For ev - er bleſſed
Pia.
be th e Lord, My Saviour and my ſhield; He ſends his ſpirit with his word, He ſends his ſpirit

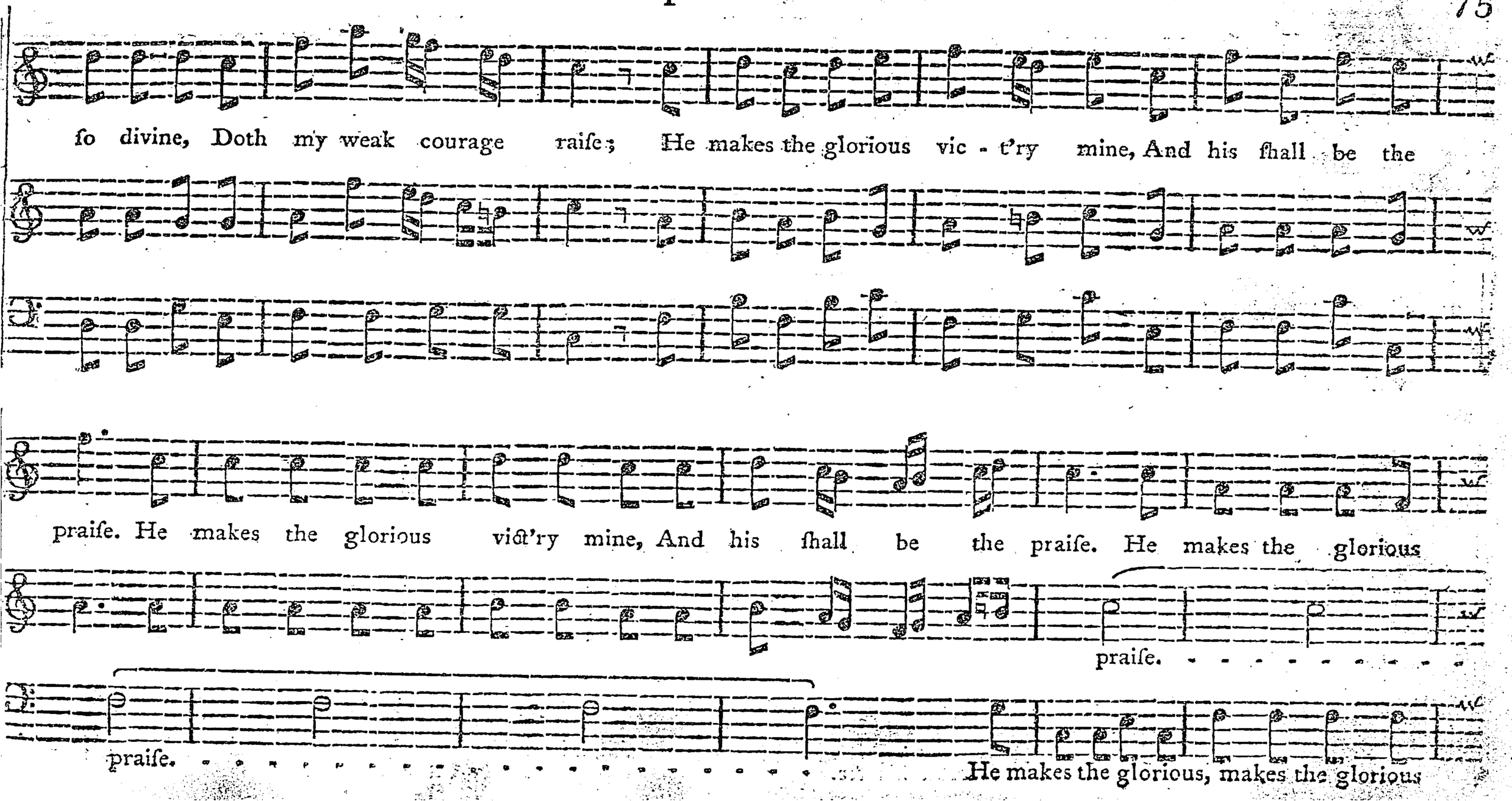
Triumph. *Continued.*

Forte. *Pia.* *Cres.* *Forte.*

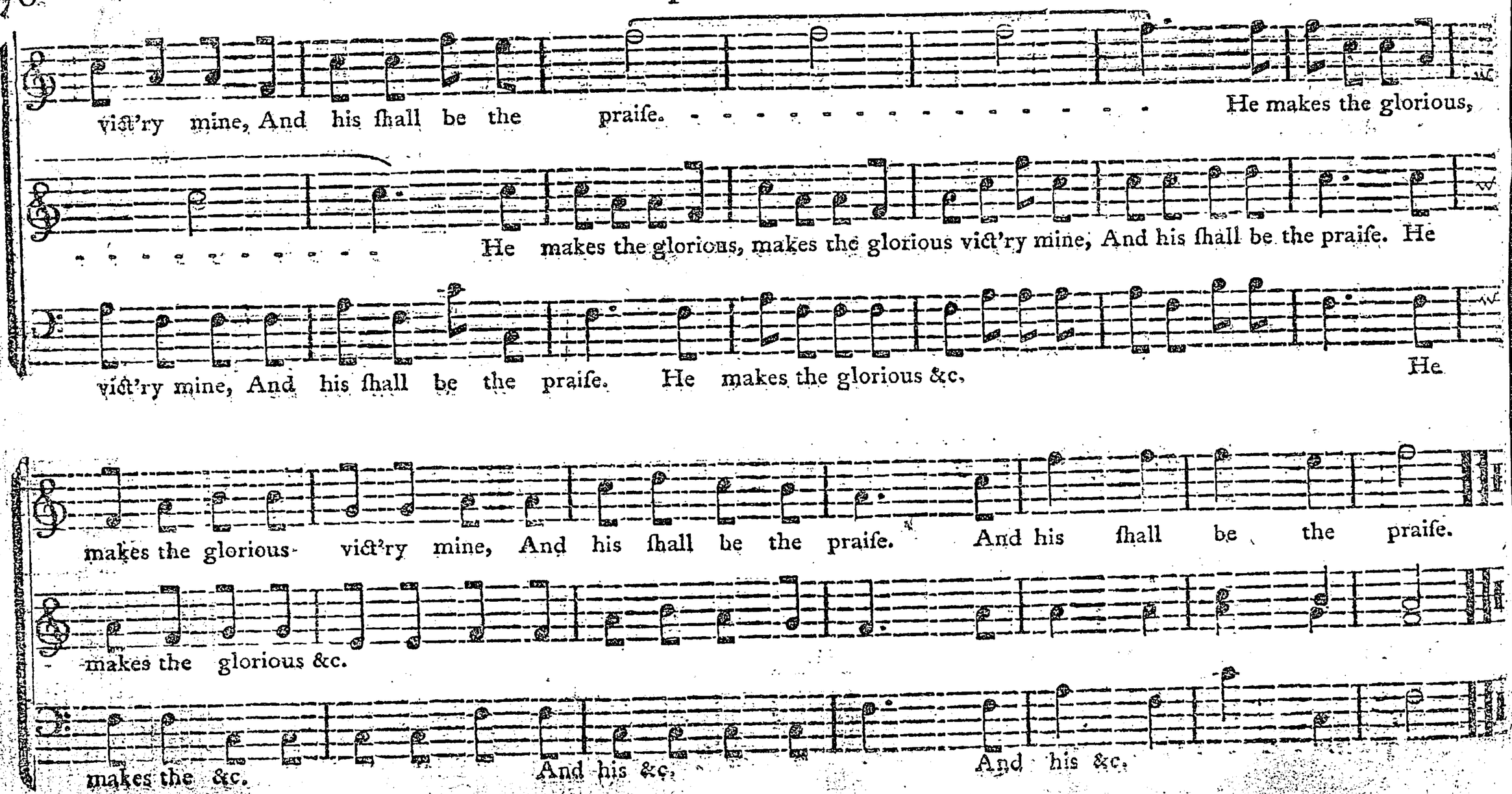


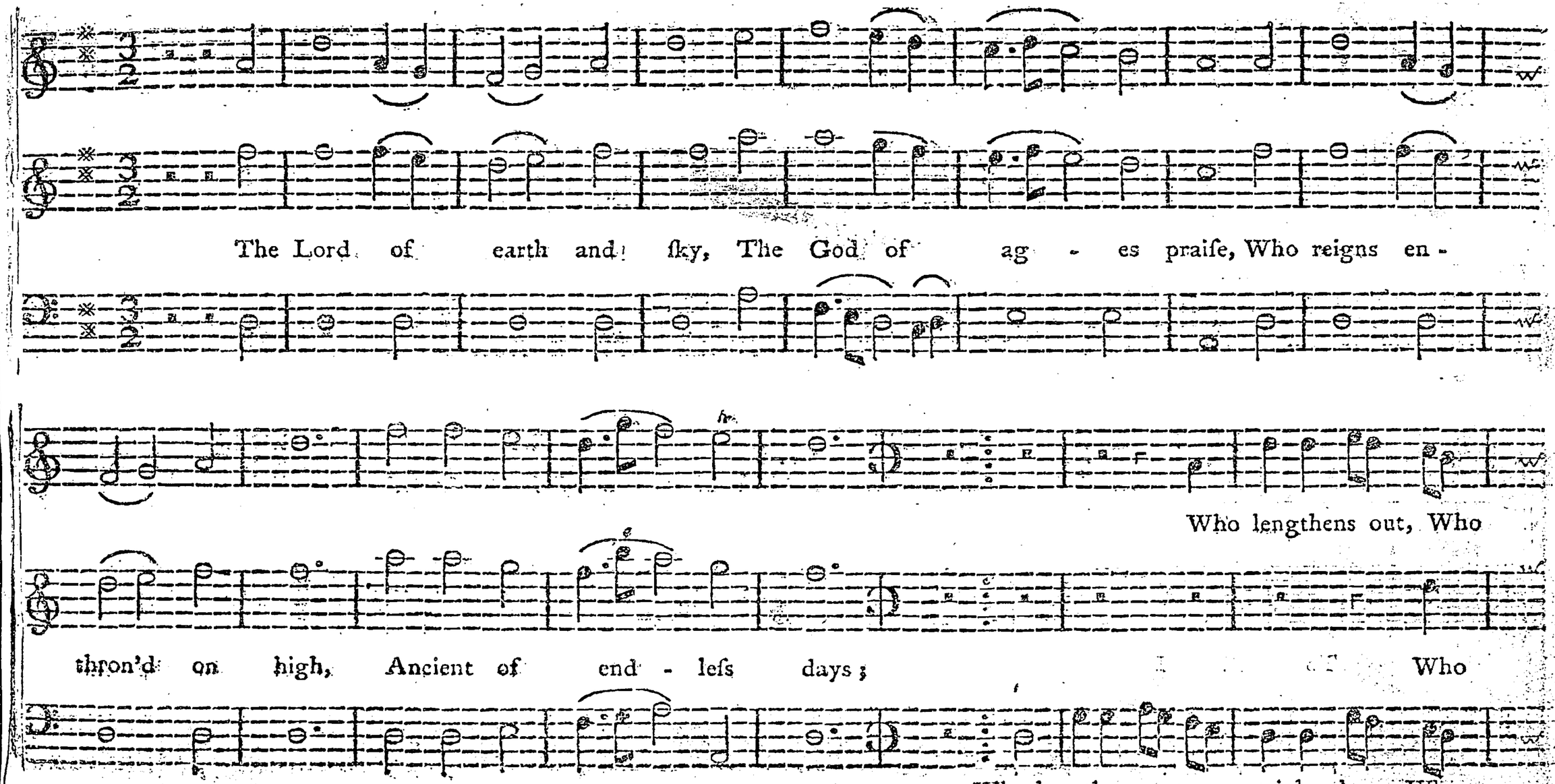

makes my soul his care, When sin and hell their force u - nite, He makes, he makes my soul his care, Instructs me
in the heav'nly fight, And guards, and guards me thro' the war. Instructs me in the heav'nly fight, And guards, and


guards me thro' the war. Inſtructs me in the heav'nly fight, And guards, and guards me thro' the war.
A friend and helper ſo divine, Doth my weak courage raiſe; A friend and helper

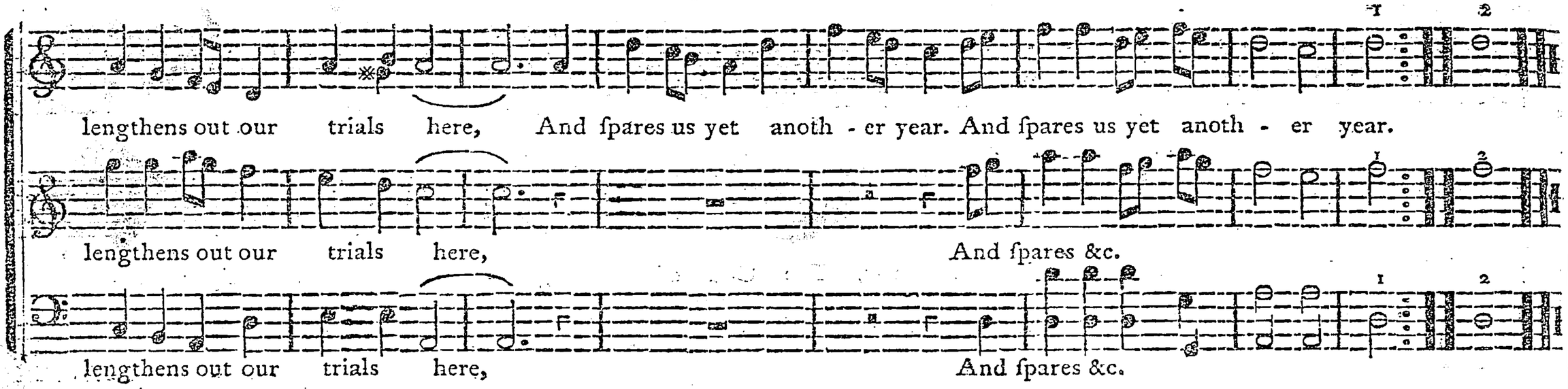

ſo divine, Doth my weak courage raiſe; He makes the glorious vic - t'ry mine, And his ſhall be the
praiſe. He makes the glorious vict'ry mine, And his ſhall be the praiſe. He makes the glorious
praiſe.
praiſe.
He makes the glorious, makes the glorious

Triumph. *Continued.*

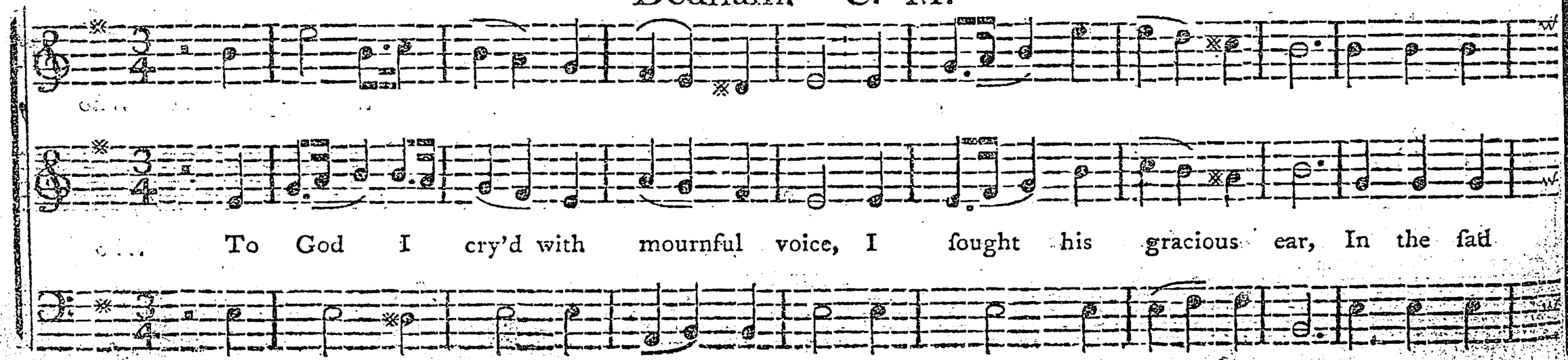


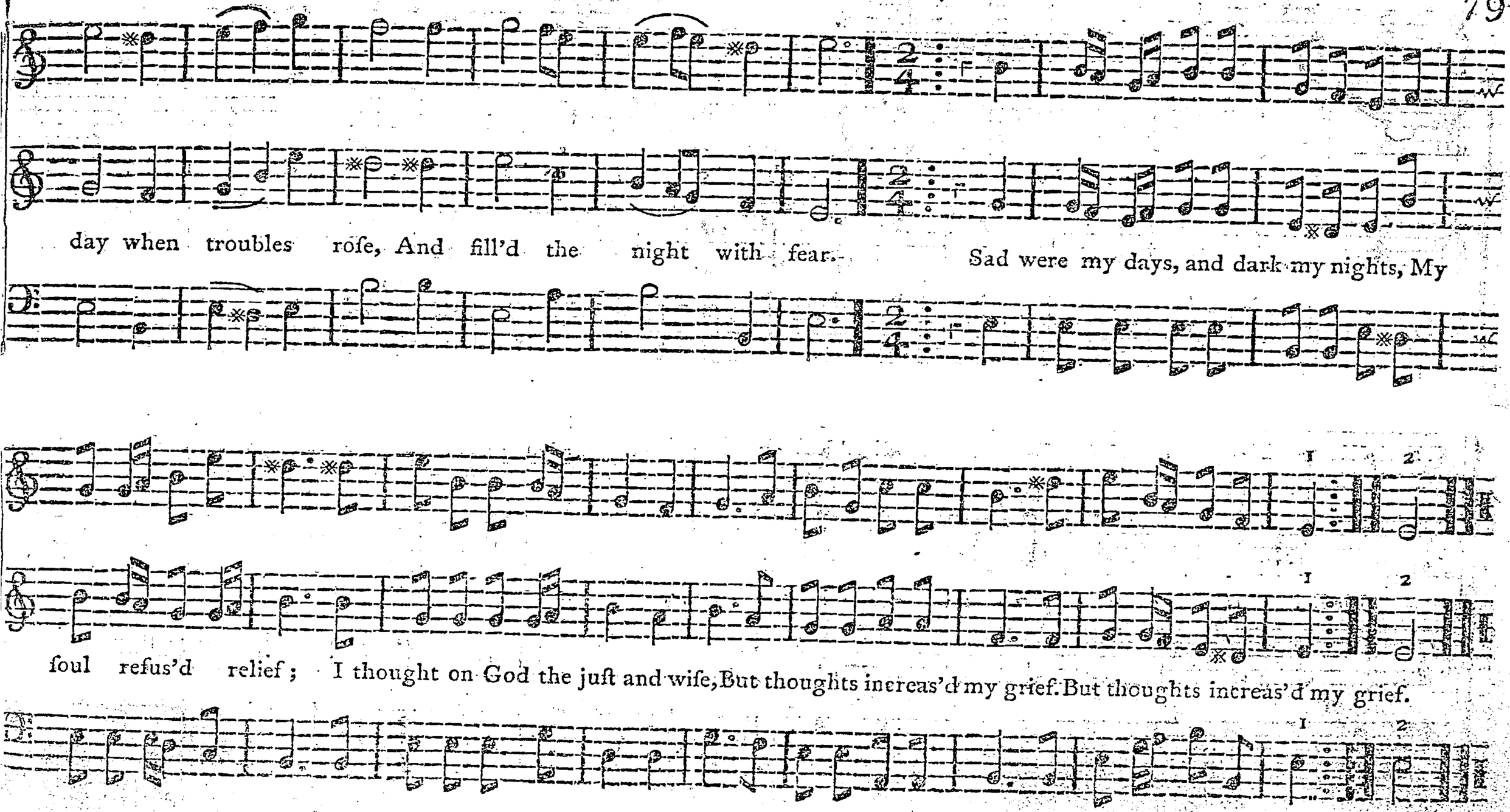

The Lord of earth and sky, The God of ag - es praise, Who reigns en -
Who lengthens out, Who
thron'd on high, Ancient of end - less days; Who
Who lengthens out our trials here, Who

New-Year. *Continued.*

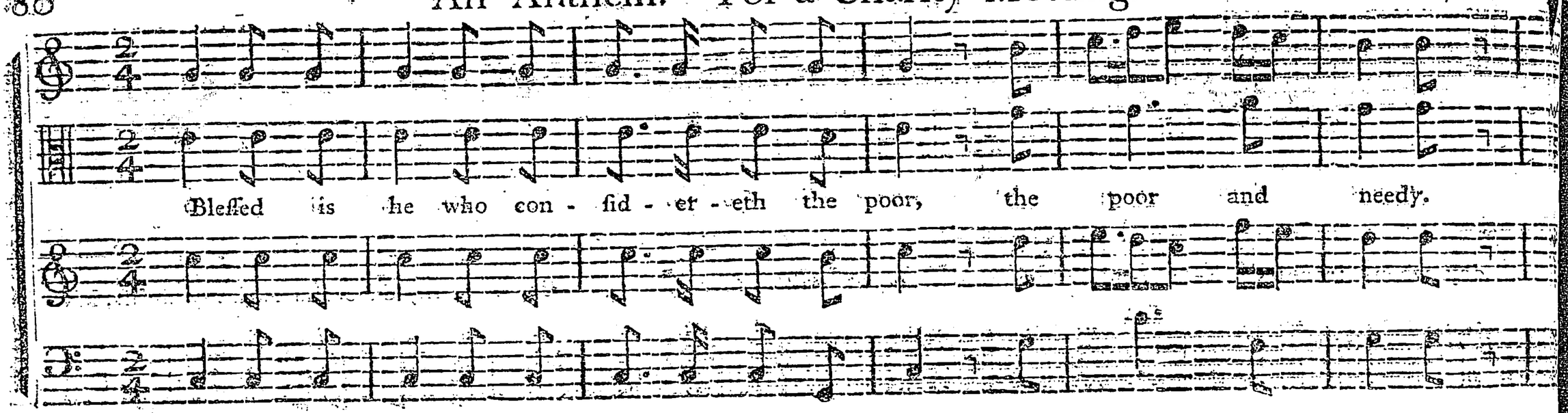


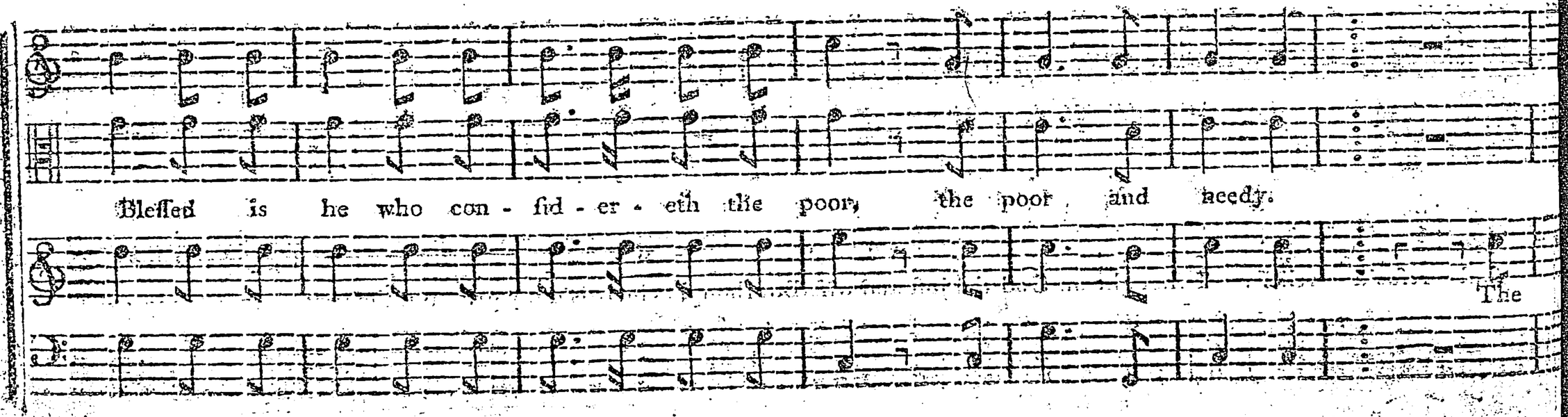
Dedham. C. M.




day when troubles roſe, And fill'd the night with fear.
Sad were my days, and dark my nights, My
ſoul refus'd relief; I thought on God the juſt and wiſe, But thoughts increas'd my grief. But thoughts increas'd my grief.
1 2
1 2
1 2

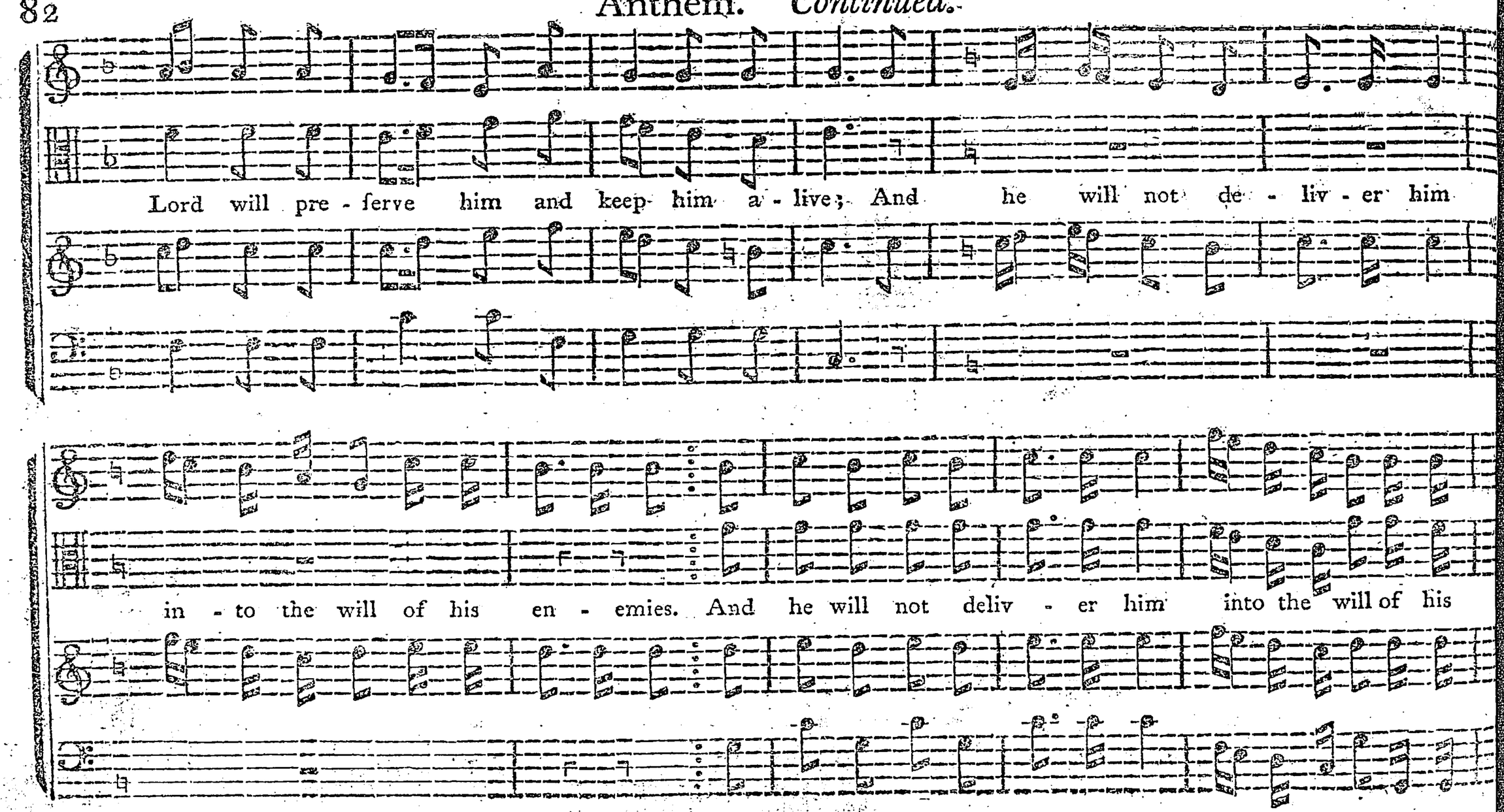
An Anthem. For a Charity-Meeting.






The Lord will de - liv - er him, The Lord will de - liv - er
Lord will de - liv - er him,
him in the time of trouble. The Lord will preserve him and keep him a - live. The

Anthem. *Continued.*



en - emies. The Lord will comfort him up-

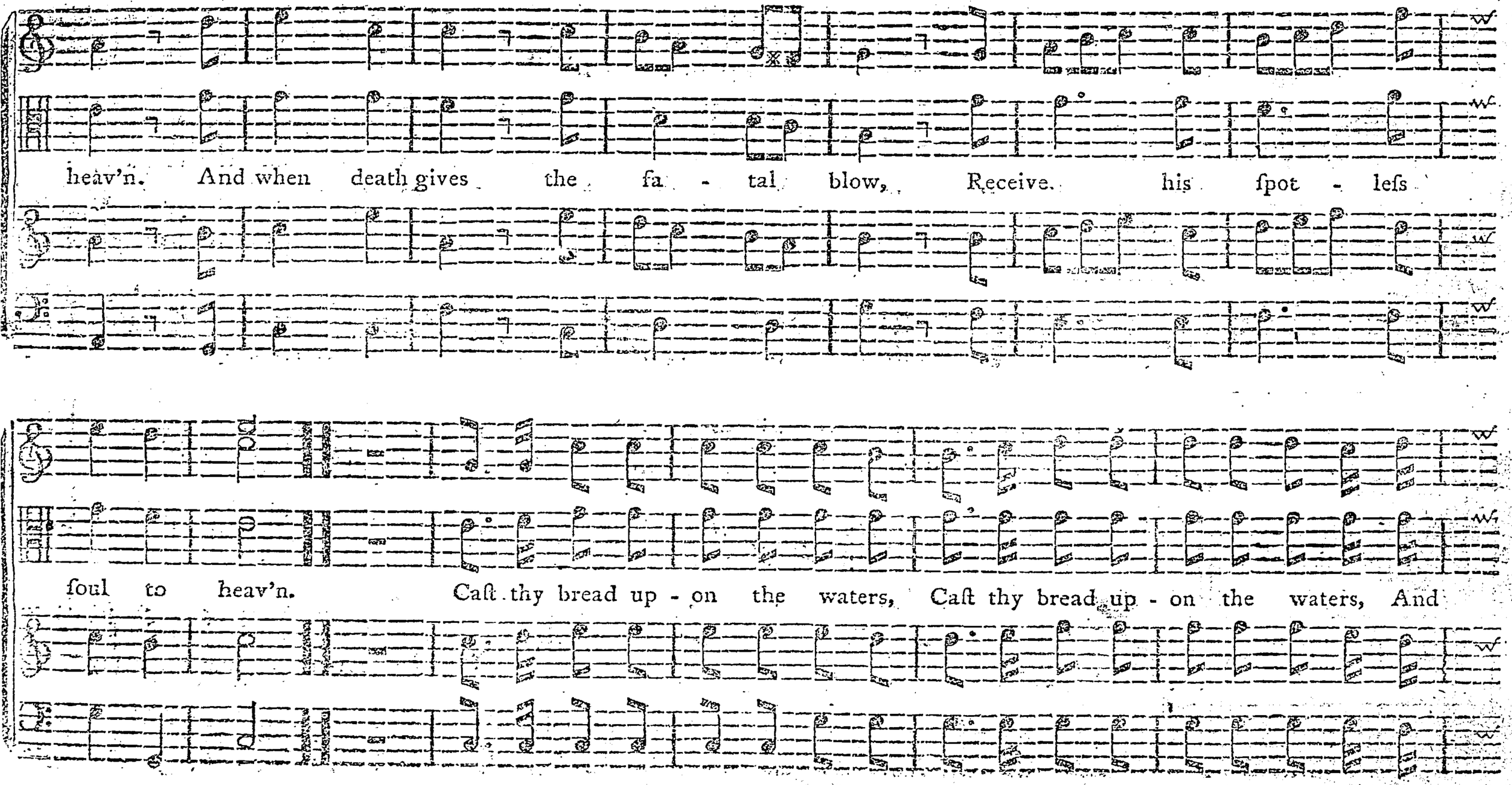
The Lord will comfort him,

on the bed of languiſhing. The Lord will comfort him up . on the bed of languiſhing.

Anthem. *Continued.*

Moderato.




heav'n. And when death gives the fa - tal blow, Receive his ſpot - leſs
ſoul to heav'n. Caſt thy bread up - on the waters, Caſt thy bread up - on the waters, And

Anthem. *Pia. Continued.*

af - ter many days thou ſhalt find it. Caſt thy bread up - on the waters, Caſt thy bread up -

Forre. *Pia.*

on the waters, and after many days thou ſhalt find it.

After many many

Anthem. *Continued.*

Forte.

After many ma - ny days thou ſhalt find it.

days thou ſhalt find it.

Spiritoſo. *Pia.* *Cres.*

Hal - le - lu - jah, Hal - le - lu - jah,

Hal - lelujah, Hal - le - lu - jah,

Halle - lu - jah,

Anthem. *Continued.*

Forte. *Con Spirito.* *Pia.* *Cres.*

Hal - le - lu - jah, Hal - le - lu - jah :ll: :ll: :ll:

Forte. *Slow.*

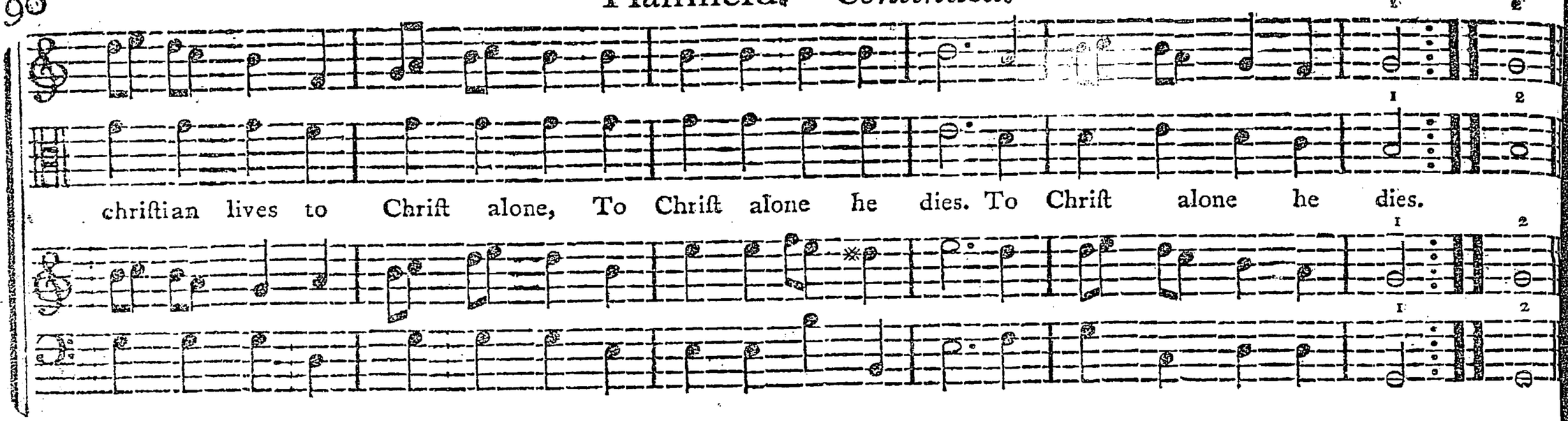
:ll: :ll: A - men. A - men. A - men.

Plainfield. C. M.

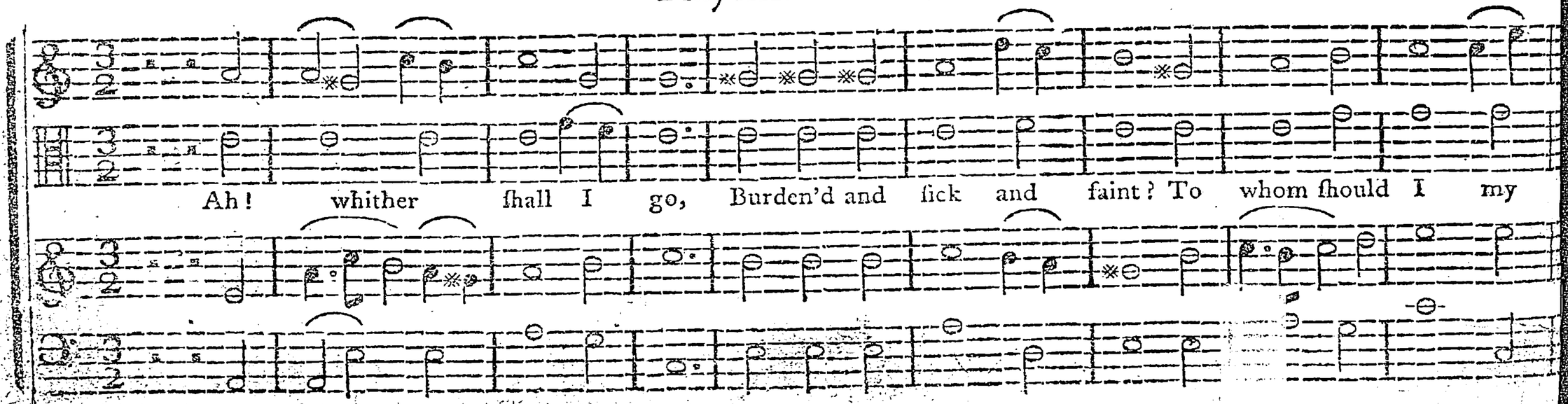
Allegro. Moderato.



Plainfield. *Continued.*

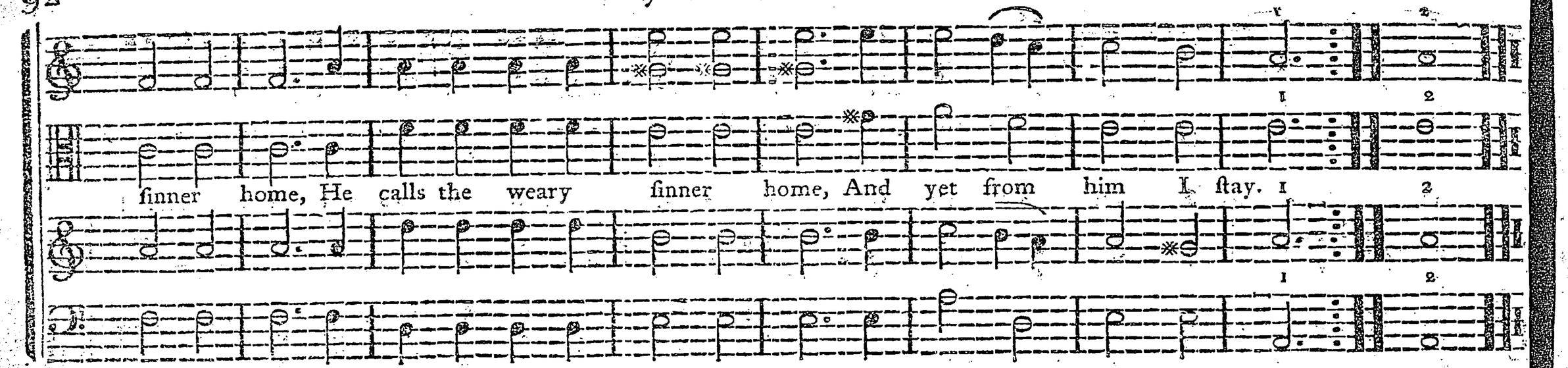


Raynham. P. M.



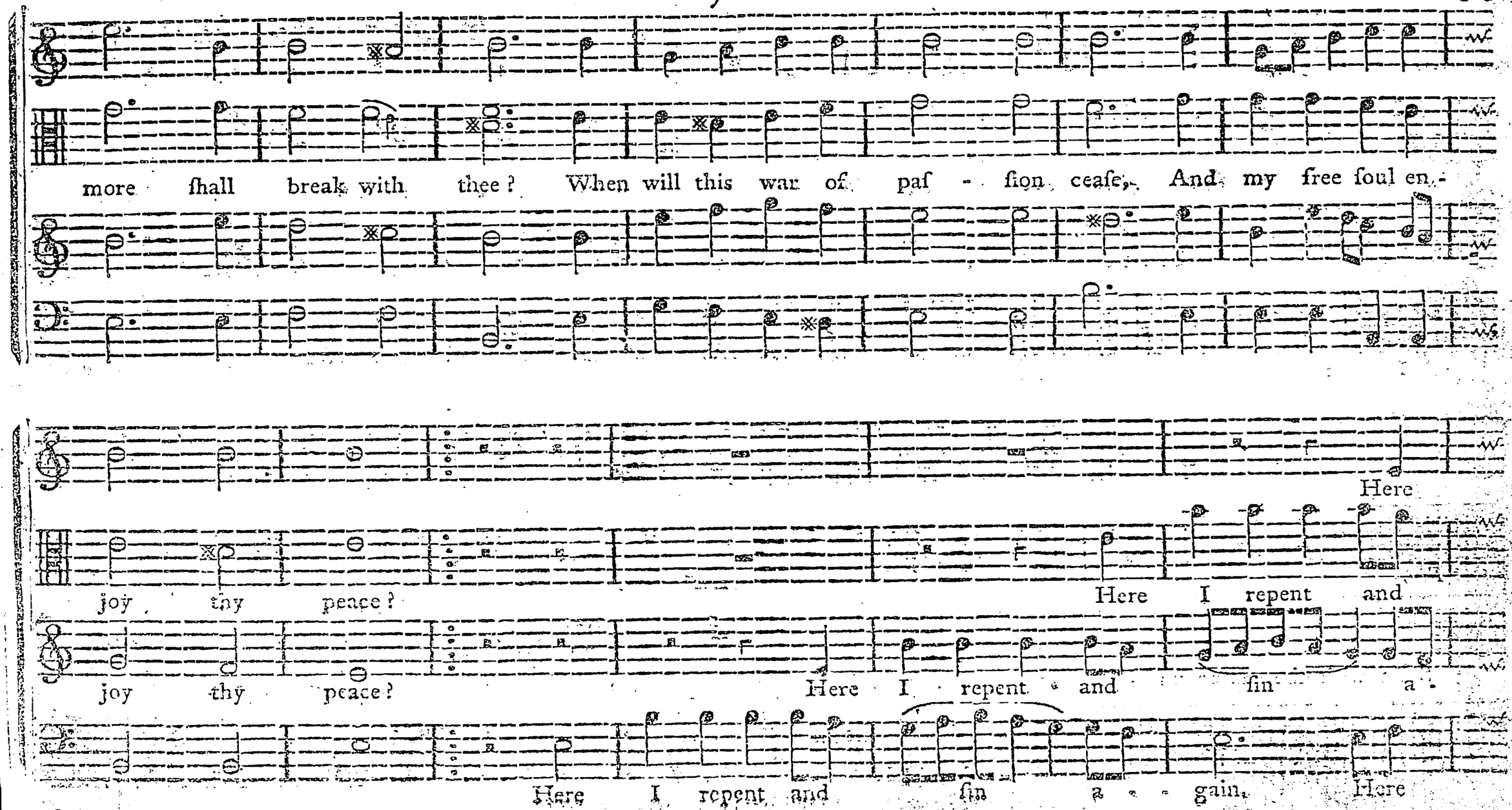

trou - ble ſhow, and pour out my complaint? My Saviour bids me come, Ah!
why do I de - lay? And yet from him I ſtay. He calls the weary
He calls the weary ſinner home,

Raynham. *Continued.*



Inconstancy. L. M.




more ſhall break with thee? When will this war of paſ - ſion ceaſe, And my free ſoul en -
Here
joy thy peace? Here I repent and
joy thy peace? Here I repent and fin a -
Here I repent and fin a - gain. Here

Inconstancy. *Continued.*



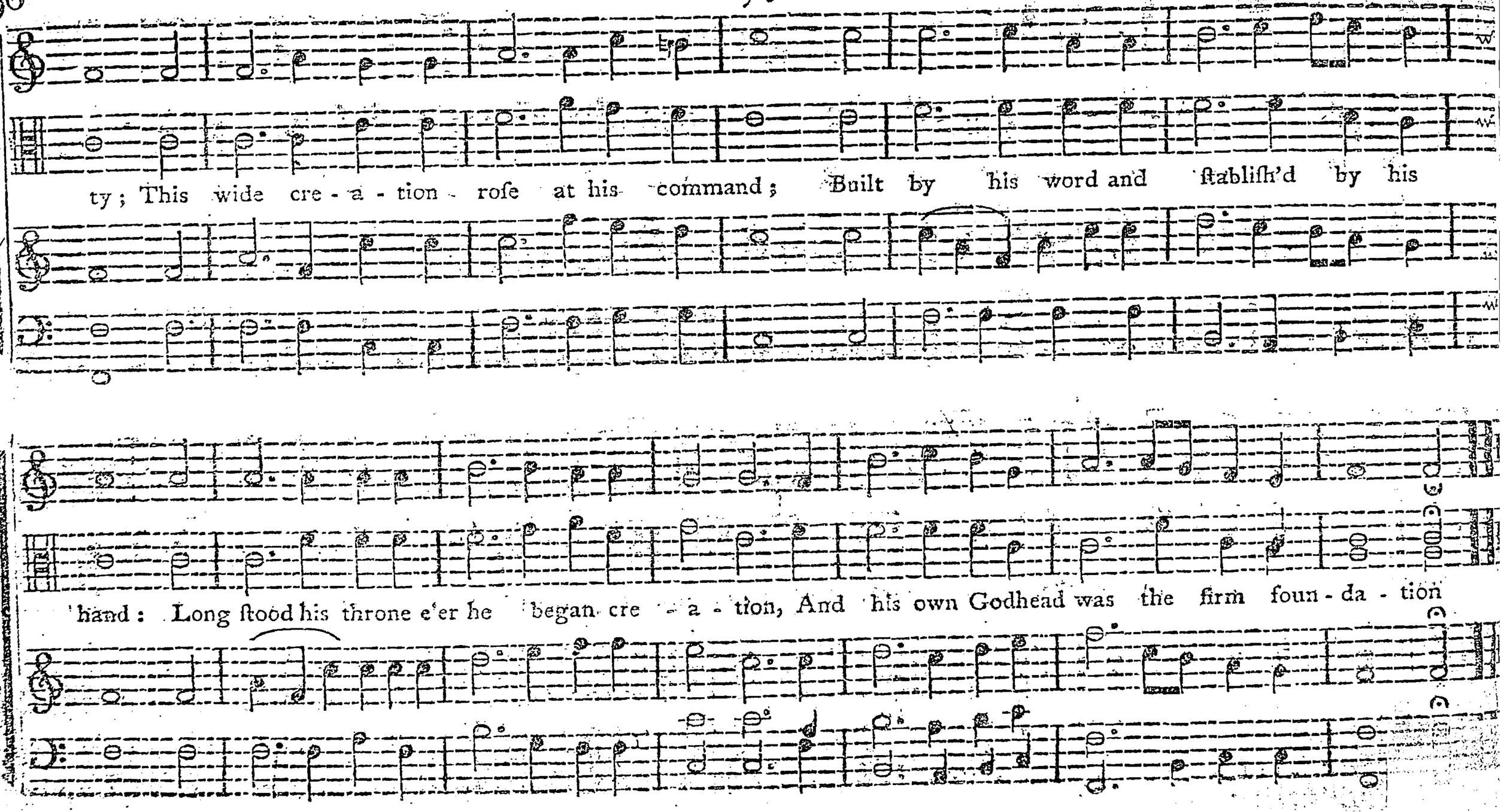
Inconstancy. *Continued.*

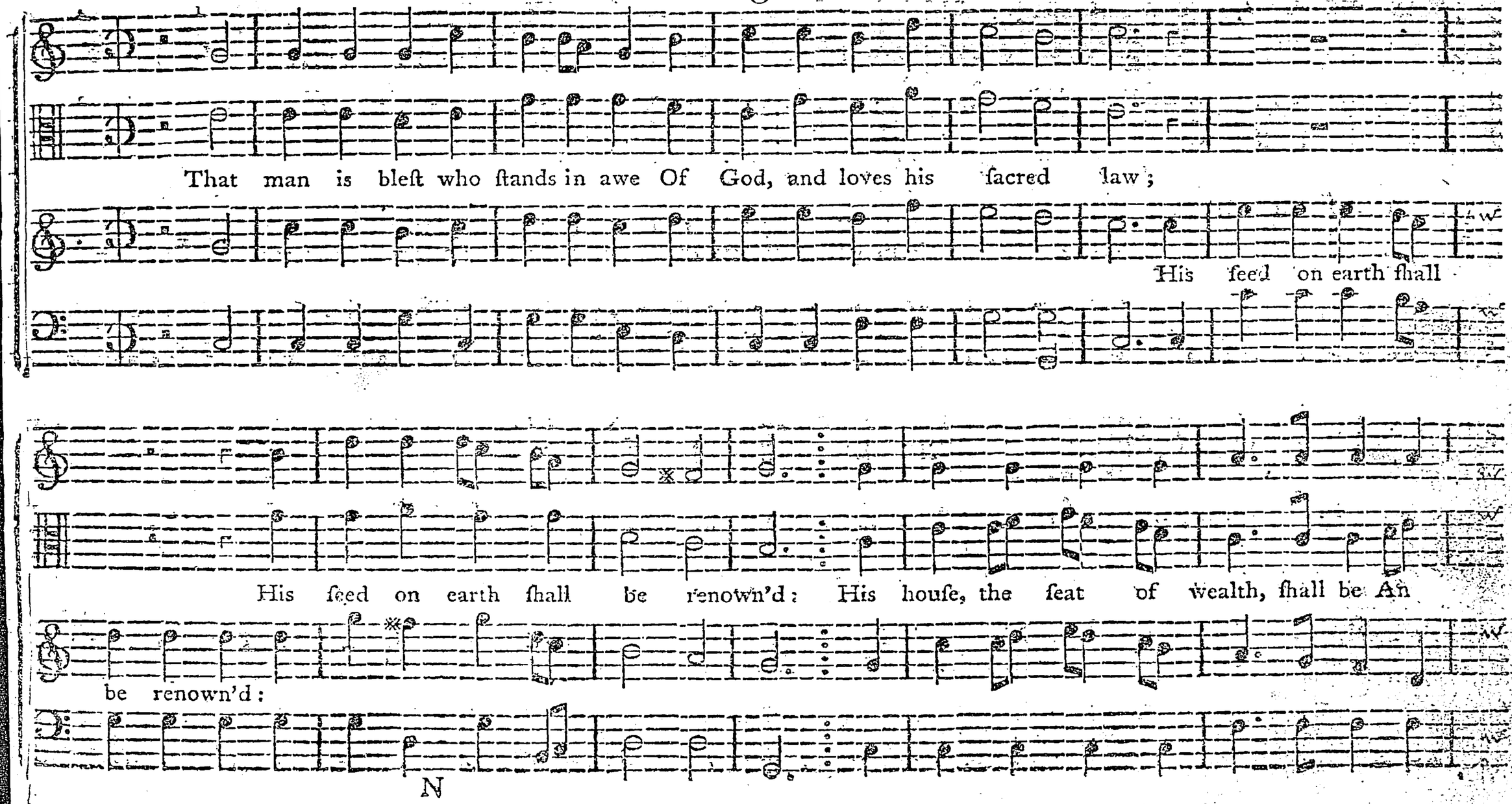
with the ſame un - hap - py dart, Which Oh! too oft - en wounds my heart.

Madbury. P. M. Psalm 93. Dr. Watts.

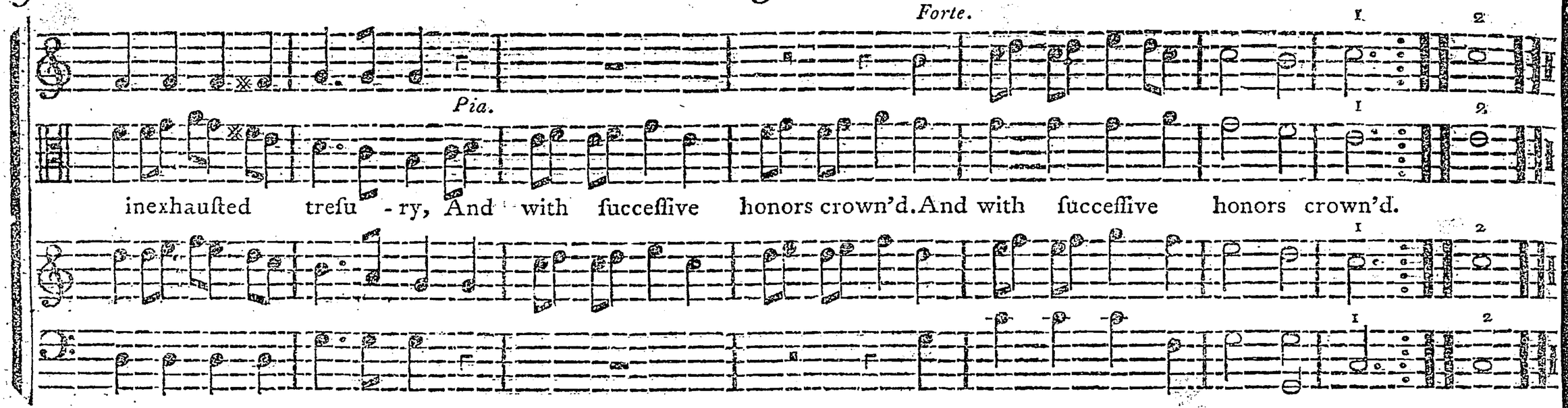
The Lord of glory reigns; he reigns on high; His robes of ſtate are ſtrength and majes -

Madbury. *Continued.*

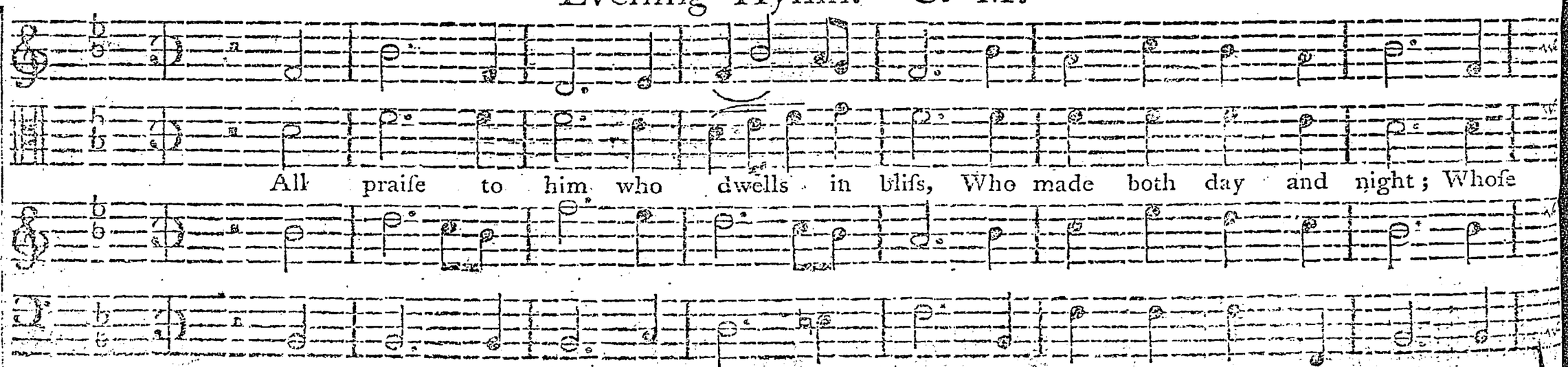



That man is bleſt who ſtands in awe Of God, and loves his ſacred law;
His ſeed on earth ſhall
His ſeed on earth ſhall be renown'd: His houſe, the ſeat of wealth, ſhall be An
be renown'd:

Attleborough. *Continued.*



Evening Hymn. C. M.



throne is darkneſs in th' abyſs, Of uncre - a - ted light. Each thought and

Pia.

deed his piercing eyes, With ſtricteſt ſearch ſur - veys; The deepeſt ſhades no

Evening Hymn. *Continued.*

Forte. *Fortissimo.*

more diſguiſe, The deepeſt ſhades no more diſguiſe, Than the full blaze of day.

Pembroke. H. M.

Slow.

A - riſe, my ſoul a - riſe, Shake off thy guil - ty fears, The


bleed - ing fa - cri - fice In my be - half ap - pears;
Be -
Slow.
Before the throne my ſurety ſtands, Before the throne my fure - ty
Before the throne my ſurety ſtands, my fure - ty
Before the throne my ſurety ſtands, Be - fore the throne my fure - ty
fore the throne my ſurety ſtands, Be - fore the throne my fure - ty

Pembroke. *Continued.*

ſtands;

ſtands; My name is written on his hands, My name is written on his hands

ſtrnds;

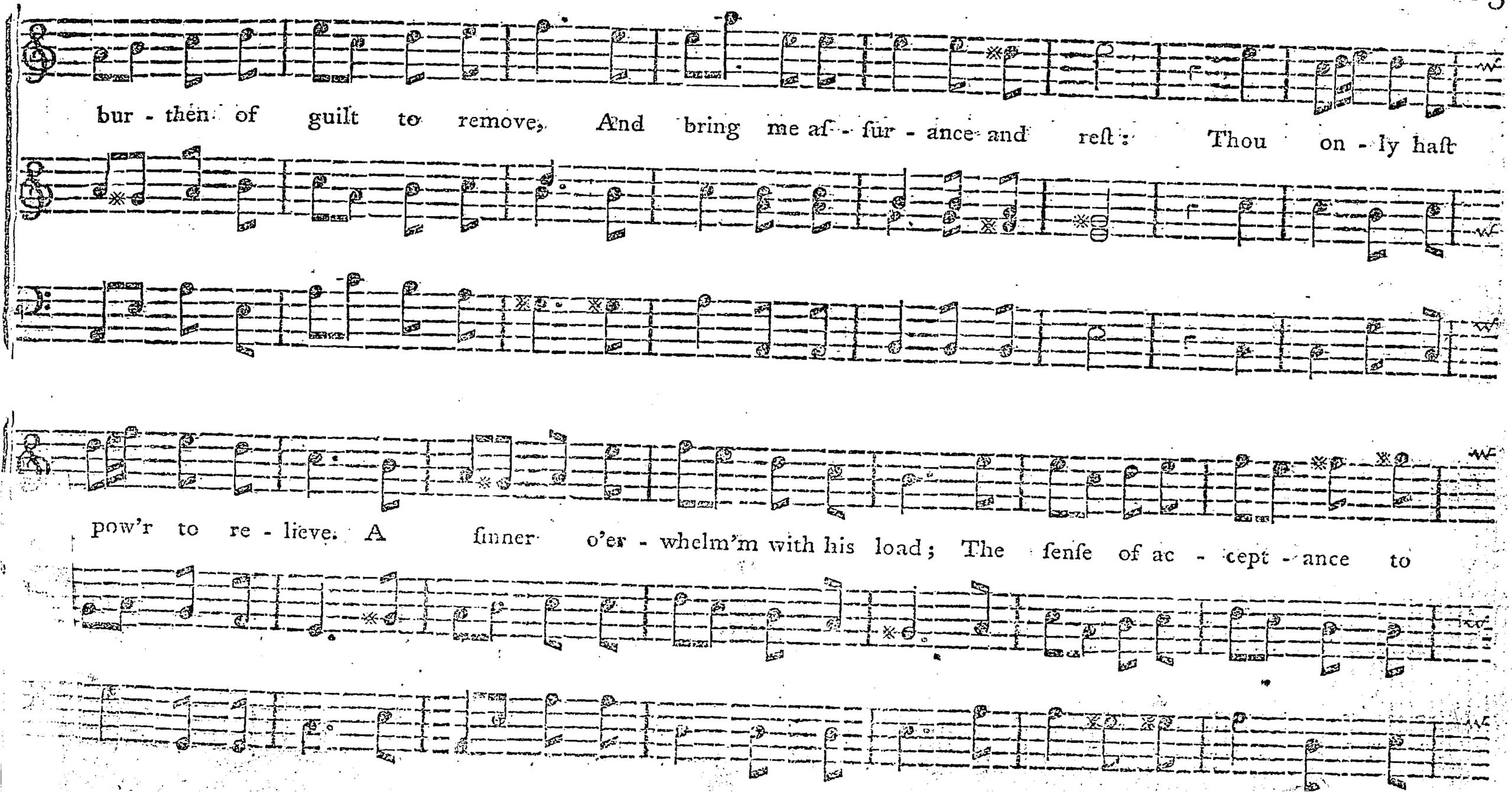
ſtands;

York.

Moderate.

Come holy, ce - leſ - ti - al dove, To viſ - it a for - row - ful breaſt, My -

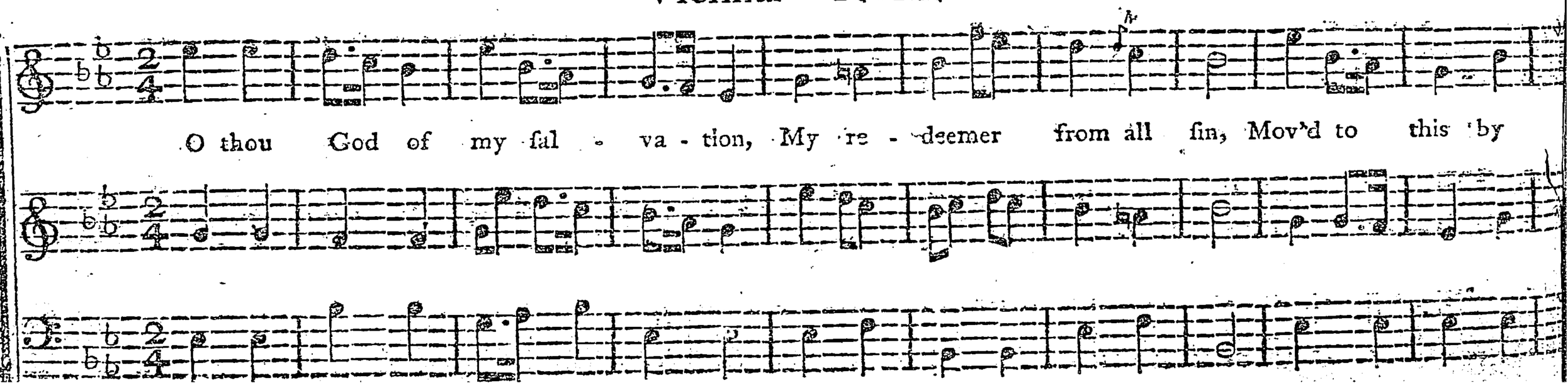
York. *Continued.*

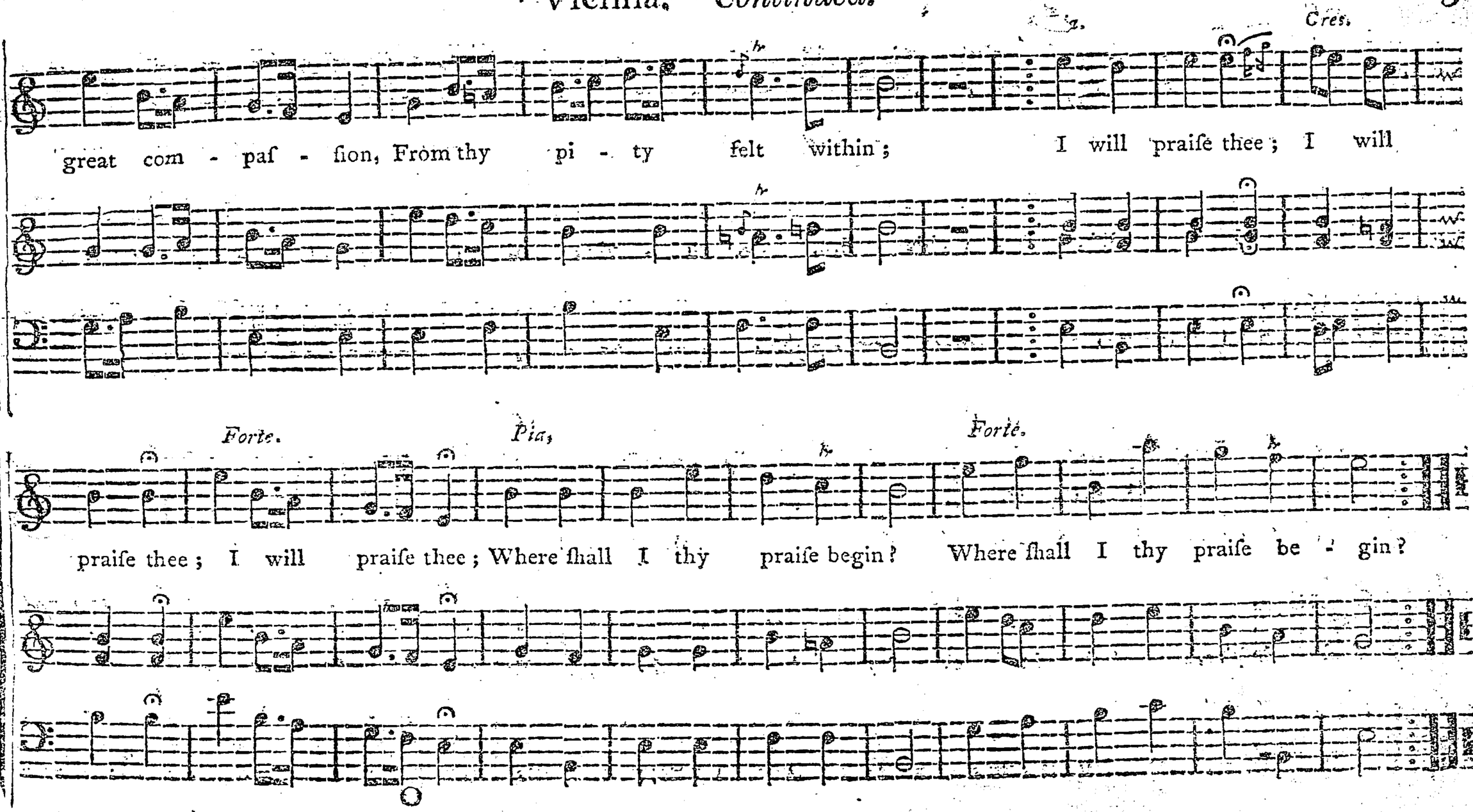


York. *Continued.*



Vienna. P. M.

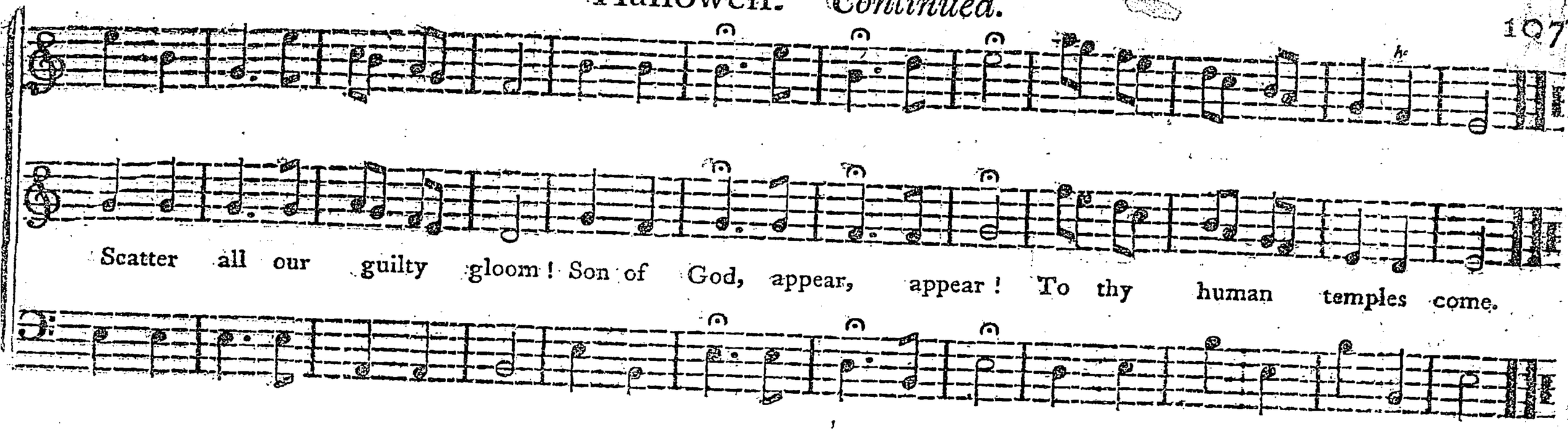



Cres.
great com - paſ - ſion, From thy pi - ty felt within; I will praiſe thee; I will
Forte. Pia. Forte.
praiſe thee; I will praiſe thee; Where ſhall I thy praiſe begin? Where ſhall I thy praiſe be - gin?

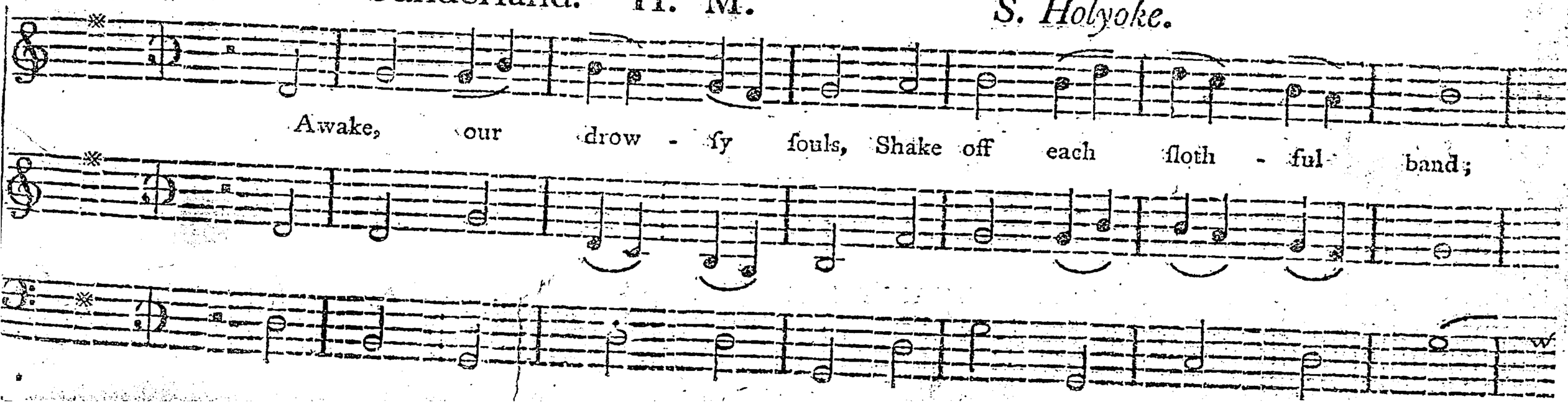
Hallowell. P. M.



Hallowell. *Continued.*

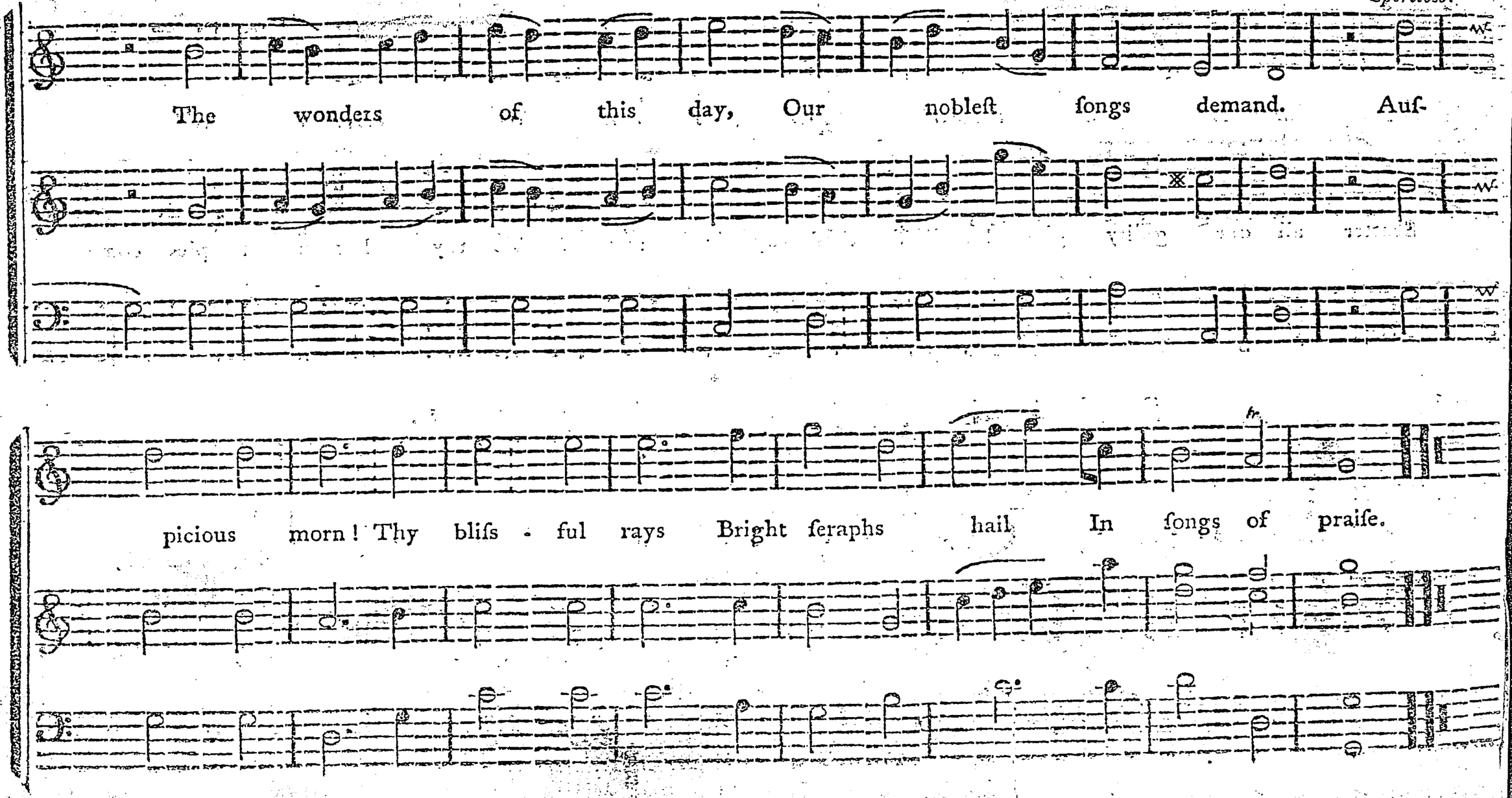


Sunderland. H. M. *S. Holyoke.*



Sunderland. *Continued.*

Spiritoso.



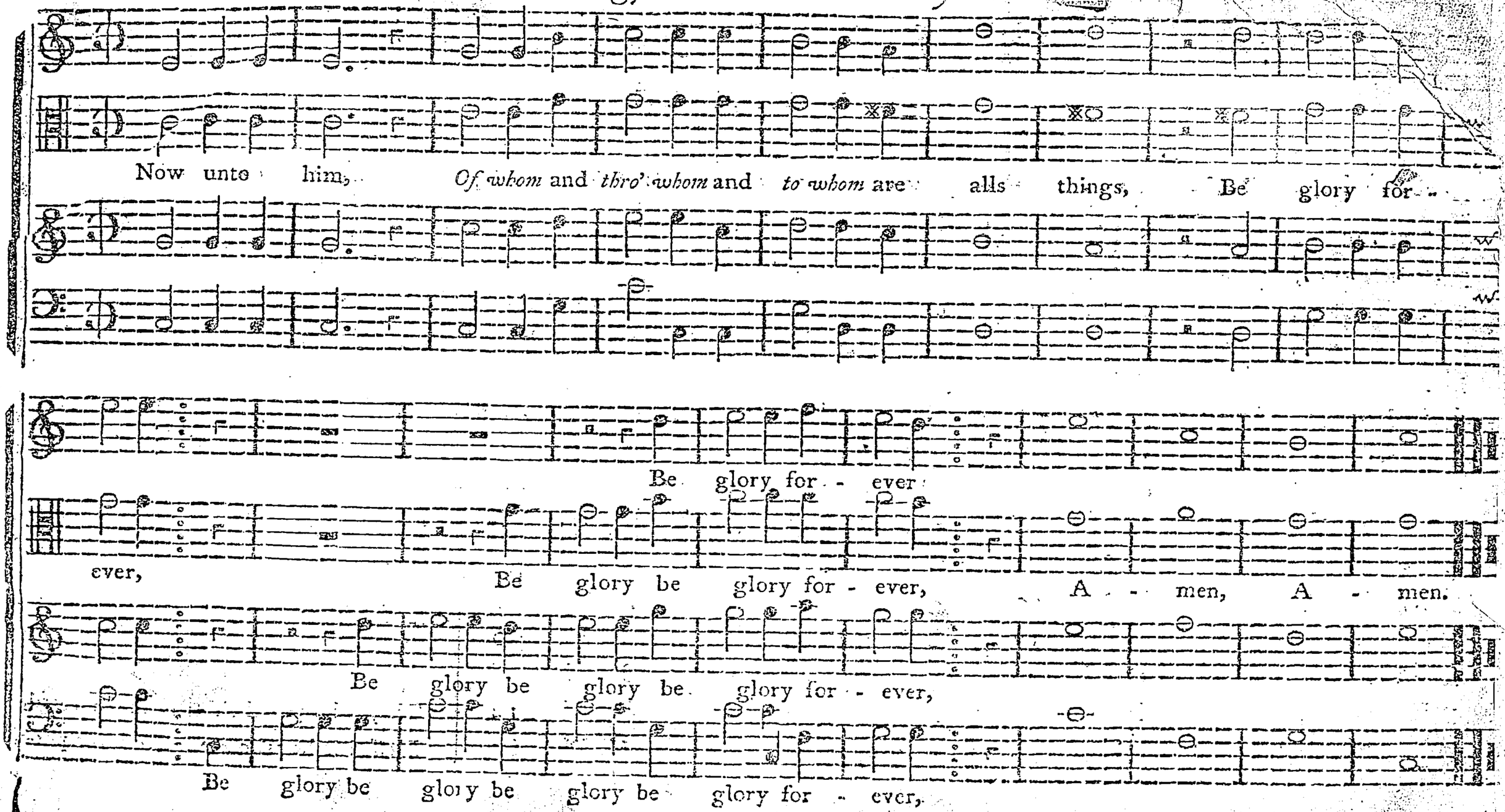
Jameston. L. M.

O thou who hear'ſt when ſin - ners cry, Tho' all my crimes before thee lie, Be -

hold me not with an - gry look, But blot their mem - 'ry from thy book. Cre -


ate my nature pure within, And form my ſoul averſe from ſin;
Let thy good ſpirit
Let thy good ſpirit ne'er depart, Let
Let thy good ſpirit ne'er depart, Let thy good ſpirit,
thy good ſpir - it ne'er depart
ne'er de - part, ne'er depart, Nor hide thy preſence from my heart, Nor hide thy preſence from my heart.
thy good ſpirit ne'er depart,
thy good ſpirit ne'er depart,

Andante. Doxology. S. Holyoke.



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ANTHEMS.

They who put their truſt in the Lord, 6

Bleſſed is he who conſidereth the poor, 8

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